

# SQUARE DANCING

JUNE, 1974

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official magazine The *Square in Order* AMERICAN SQUARE DANCE SOCIETY



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# FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

Recent visitors to our fair city included Charlotte and Burt Reed from Connecticut, also Earle Park and his touring group from Canada. In behalf of our small but enthusiastic club I wish to state how much we really enjoyed their company and hope their stay in Cairns was as much pleasure to them as their company was to us. Thank you, Earle, for the wonderful night you and your group allowed us to enjoy. "Cairns Squares" unfortunately has no caller, but we are still able to enjoy our dancing through the medium of records and tapes which enable us to keep pace with many of the latest movements, from the singing calls to hash calls.

Jean and Jack Wilson  
Cairns, Queensland, Australia

Dear Editor:

In preparing to move our household we

must reduce our possessions to a bare minimum. We would like to have our back copies of Sets in Order (SQUARE DANCING) magazine go to someone who would be able to use them rather than to discard them to the paper drive. If anyone would be willing to  
(Please turn to page 47)



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## SQUARE DANCING

OFFICIAL PUBLICATION OF THE  
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXVI - NO. 6

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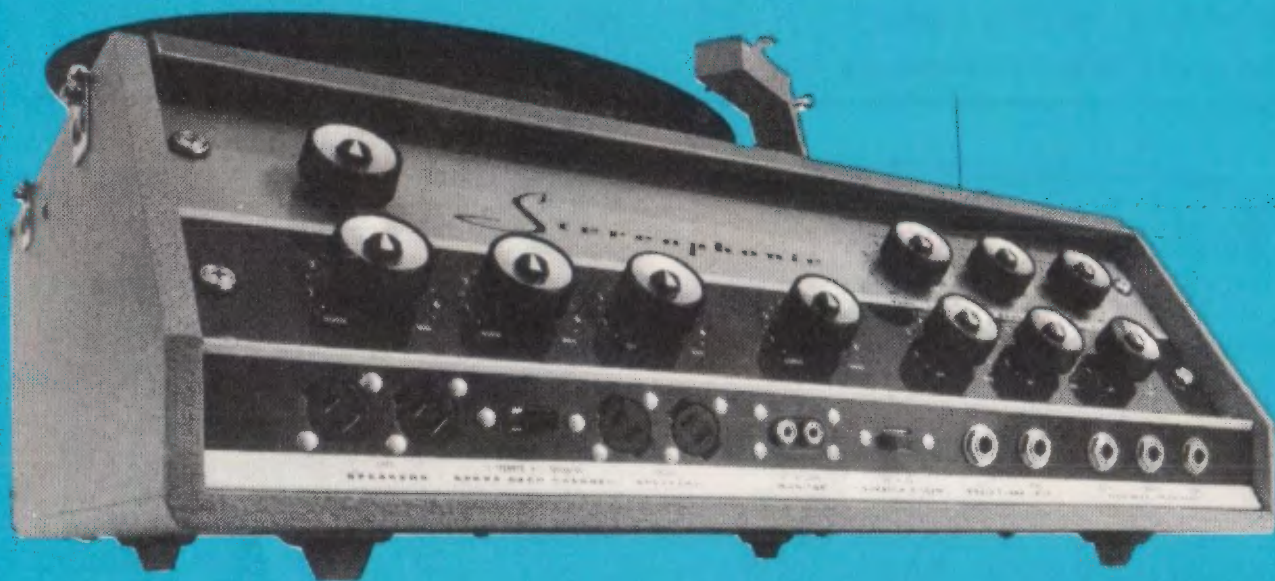
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## RED HOT



**CONVENTION FLASHES:** Latest registration figures for the '74 National later this month in San Antonio indicate that over 13,000 have signed up and plan to be on hand. This number includes 500 callers who have registered and will appear on the program and a goodly number of round dance instructors.... The 1975 "bash" is slated for Kansas City; Anaheim, California, will host the '76 Convention and Atlantic City, New Jersey, is the host city for the 1977 affair. Oklahoma City and Indianapolis will be bidding for the honor in 1978.... Square dancing will be very much a part of Expo '74 in Spokane, Washington, where it will be the featured entertainment on nine separate nights during July.... The 7th Annual Singles Dance O Rama is scheduled for Labor Day Weekend at the Fontainebleau Hotel in New Orleans.

**SCHOLARSHIPS 1974:** The Scholarship Committee of The American Square Dance Society has made its final selection from the many applications received. This year's award goes to Bill and Ruth Gates of Durango, Colorado. Bill and Ruth will attend the Frank Lane Callers' School in Estes Park in July. Our thanks to those who expressed interest in the program, and our only regret is that we were unable to give a scholarship to each of the very deserving applicants.

**IN MEMORIAM:** Andy Truelson, President of the Washington, D. C. Area Square Dance Leaders Cooperative Association passed away April 19. A graduate of Ohio State University and recipient of a number of service awards, Andy devoted many hours to the promotion of the square dance activity. John Brownyard, round dance leader from the Denver, Colorado area, passed away on March 22. John and his wife, Betty, were owners of the Hayloft and he left a legacy that round dancers will enjoy for a long time, the well loved classic round dance, Moon Over Naples.

---

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# AS I SEE IT

bob osgood

June, 1974

**T**ODAY, IN CITIES AROUND THE WORLD thousands of square dancers, filled to the brim with eager anticipation, are getting ready to head for San Antonio, site of the 23rd Annual National Square Dance Convention. For many this will be a first. The first time to venture away from home club and caller, and their first big dance perhaps, with not just hundreds of dancers but hundreds of squares of dancers (almost 12,000 persons have pre-registered) in attendance.

Truly, this is more than just a National. With dancers signed up from Canada and Mexico, with four coming from Saudi Arabia, 14 from the Canal Zone, three from Germany, two from the Philippines, and (get this) with 64 coming from Japan, this is certainly *a world event*. At the last report only two states, Hawaii and Maine, appear to be without representation and perhaps by the starting day, June 27, even these will be accounted for.

We were interested in a poll taken recently of a number of veterans in square dancing as to the reasons for their attendance at the National year after year. Do you know their main reason? *The opportunity to see old friends and to meet new ones*. Now that's rather significant. With so many separate square dances going on simultaneously in the various halls and with dozens of fine callers to dance to, still the name of the game for so many is *to see old friends*.

The more we think about it the less surprising this seems. As a matter of fact, at the Convention in Salt Lake City last year a couple of our old friends whom we look forward to seeing each year at this time reflected that this was the fifth year in a row where they hadn't done any dancing. No time. Between the panels, talking and eating with friends, watching the exhibitions and visiting the booths, there just wasn't time to squeeze in even a single dance.

Anyway, there'll be plenty of dancing and much opportunity for visiting or just viewing if that's your thing. We'll hope to see you there.

☆ ☆ ☆

The yearly Convention affords us the chance to get personally acquainted for twelve months with the folks assigned the job of being the Convention Publicity Directors. This year marks the 23rd opportunity we've had of working closely with some fine volunteer news people whose task it has been to supply not only us, but all of the square dance publications, with news about the Convention. This year, for a change, we'd like to give a special salute to the couple saddled with the responsibility of being Chairman of Publicity. They are June and Herman Insall and, in our opinion, they've done one of the finest promotional jobs to date.

Of course, we realize that they couldn't have done it alone, without a great bunch of workers to help them, but because the publicity people so frequently overlook themselves when building up the unselfish job being done by others, we thought we'd turn the tables a bit and, by running this photo, say "well done" to all of you who have handled the publicity for the 23rd!



June and Herman, publicity chairmen par excellence

## Callers' Convention a Success

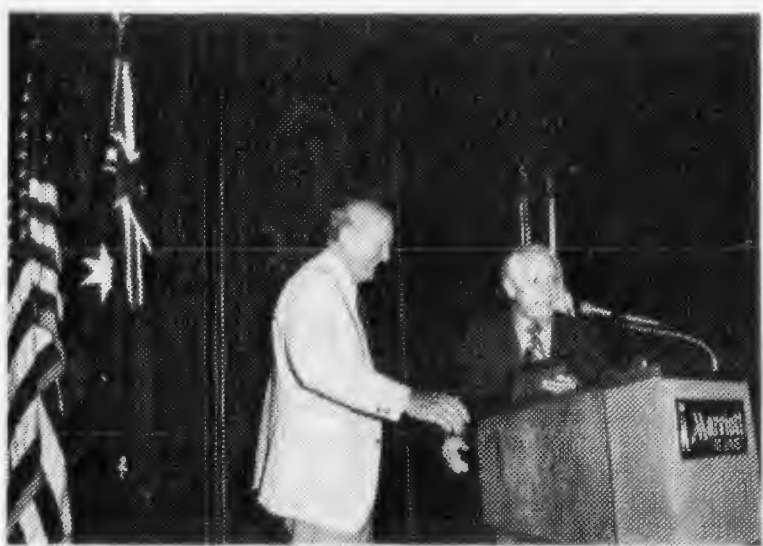
**T**HE IDEA BEHIND an International (invitational) Convention of Square Dance Callers is not a new one. The seed for the first



# ☐ “WORKING TOGETHER” ☐ ☐ ☐

## CALLERLAB 1974 — ST. LOUIS

Convention, which took place April 8, 9, and 10, in St. Louis, Missouri, was planted more than 15 years ago. It simply took this long for the idea to germinate and for the correct time and place to develop.



Veteran caller Raymond Smith receives the special CALLERLAB Award for Merit from Joe Lewis.

Sponsors of this highly successful venture were a group known as CALLERLAB—The International Association of Square Dance Callers. Purpose of this initial Convention was to bring together a representative sampling of the thousands of callers around the world and see if, by *Working Together* (theme for the first Convention), they might prove to themselves and to the square dance world in general that they could find solutions for some of the challenges facing the activity.

The more than 100 callers who attended, many with their wives, came from most of the United States, from several square dance population centers in Canada, as well as from Australia and New Zealand. And, from the first meeting at which progress reports were made by the chairmen of CALLERLAB's 14 active committees, it was apparent that the



Guest of Honor, Dorothy Shaw accepts award for pioneering contributions made to the activity by Dr. Lloyd "Pappy" Shaw. Making the award is Don Armstrong.

delegates had come with the necessary determination to get things done.

The meetings were "solution oriented." Everything that was discussed was covered with the idea that it could be solved. A petition from the New England area with more than 4,000 signatures requesting that CALLERLAB devote special time and dedication to the need for some form of effective evaluation system of new experimental movements was sent to the Convention. A special paper on the subject was researched and delivered by Jack Lasry of Miami, Florida. Following more than eight hours of discussion and study by all of the delegates a *resolution was passed* by the group.

An equal amount of time was spent on two other major topics at the Convention. One, on the subject of "How We Dance" was delivered

Marjorie LeClair has just awarded the CALLERLAB plaque for outstanding devotion to the activity to Wally Cook, Melbourne, Australia.

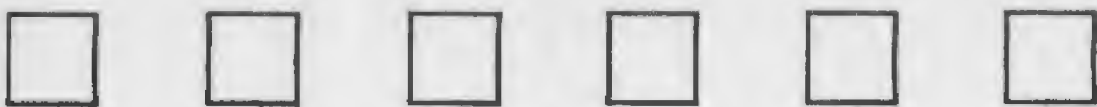


by Frank Lane, Estes Park, Colorado, and the other on "Accreditation" was presented by Bill Peters of San Jose, California. (The three resolutions resulting from these subjects were printed in full in the Hot Line section of the May issue of SQUARE DANCING Magazine.)

Fourteen committees of CALLERLAB have been established. These committees cover a variety of subjects of particular interest to callers and each member of CALLERLAB will be assigned to work on a committee of his choice for the coming year.

One of the major portions of the three-day conclave was devoted to the subject of training callers. Al Brundage, Stamford, Connecticut, spoke on the special CALLERLAB Com-





There's nothing more uncomfortable for a gathering of callers than to be tipped over on the side like this, but it's the only way we could figure out to run the picture large enough so that you could recognize some of the characters, whoops, callers. See if you can spot Marshall Flipppo, Joe Lewis, Lee Kopman, Jerry Helt, Stan Burdick, Al Brundage and Angus McMorran. They're all there along with many others.

mittee study on Caller School Curriculum, stressing the importance of a uniform course of study being made available to callers every-



Manning Smith makes a posthumous award to one of CALLERLAB's founders, Ed Gilmore.

where. Offering a sample of the type of material being offered to caller school attendees, Earl Johnston, Vernon, Connecticut, spoke on "The History of the Activity;" Jim Mayo, Magnolia, Massachusetts, talked about "Voice, the Caller's Most Precious Possession;" and Lee Helsel, Sacramento, California, spoke on "Leadership."

Guest of Honor, Dorothy Stott Shaw, widow of the late Dr. Lloyd "Pappy" Shaw, spoke to the group on the part Shaw played in the early awakenings of the activity. Mrs. Shaw was also awarded one of the CALLERLAB plaques presented to several at the Convention for meritorious work in the unselfish development of the activity.

Keynote Speaker and Executive Secretary  
(Please turn to page 77)

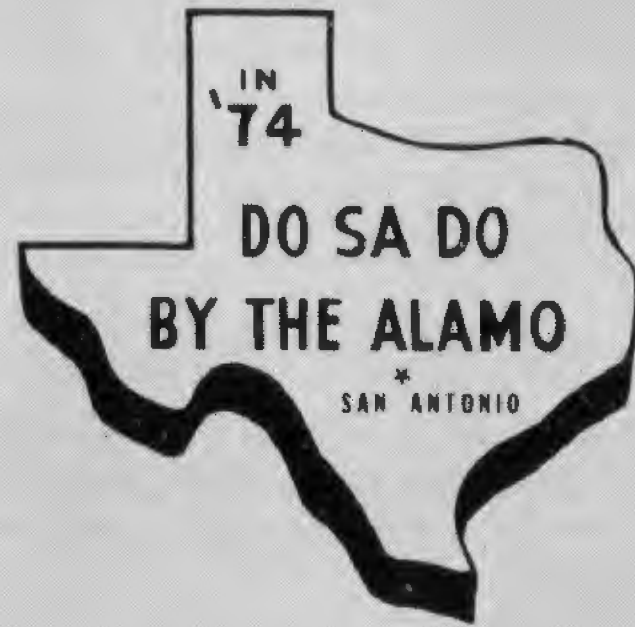
For the part they have played in introducing square dancing to an entire nation, Art and Blanche Shepherd, Christchurch, New Zealand, receive a special CALLERLAB Award of Merit from Becky Osgood.



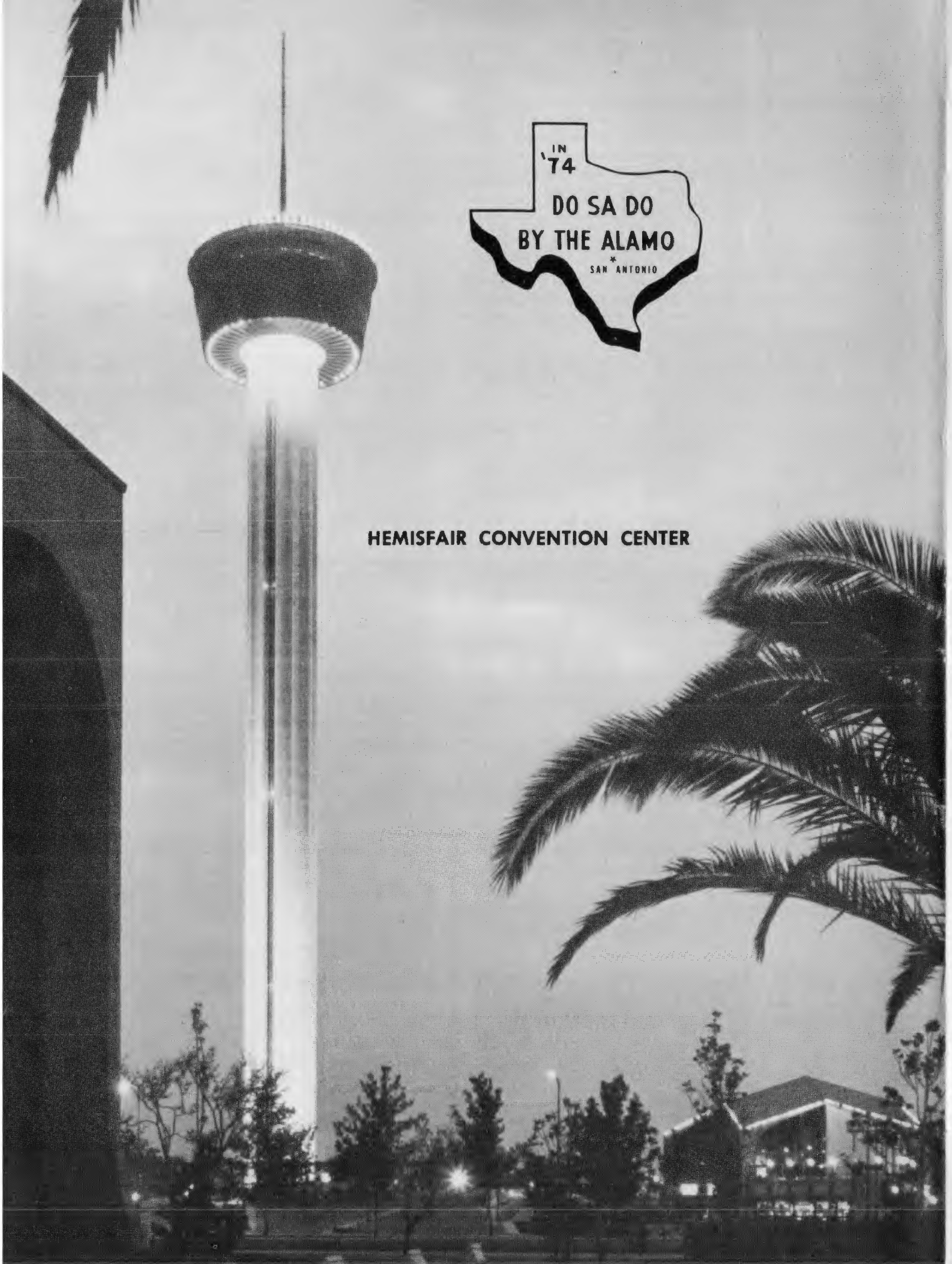
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*. . . it's CONVENTION time again*

## **SAN ANTONIO is the PLACE**

**JUNE 27, 28, 29 are the DATES**

**T**HE BANNERS ARE OUT. "Y'all come! Let's all Do Sa Do by the Alamo!" is the friendly greeting of the thousands of Texas dancers, who for the third time invite square dancers from around the world to the Lone Star State for a National Convention.

Out, not only to crack previous Convention records, but to provide an excellent Convention in every way, the Texas dancers put the emphasis on "hospitality" and "friendliness." You'll find that the townspeople of San Antonio, whether they be square dancers or non-dancers, have rolled out the red carpet in the type of greeting that Texans have long been noted for.

### **Hemisfair is the Greatest**

The facilities for this year's extravaganza will be in the all modern Hemisfair Convention Center, right in the heart of downtown San Antonio, just walking distance from many of the fine Convention Hotels, historical sites and shopping centers, etc. Weather at this time of year, say the unofficial Chamber of Commerce square dance boosters, is just right for square dancing. The real hot weather usually comes later in the summer, and anyway, many tons of air-conditioning in the Convention facilities will be geared to dancing comfort.

Twice before Texas has hosted the National (Dallas, 1954 and 1965) and those who remember back to these earlier events clearly recall the Texans' ability to put on a "big" one.

This year attendance is expected from all 50 states, from a number of the Canadian Provinces and from square dancers in Saudi Arabia, England, Germany and the Philippines. A special contingent of six squares or more, complete with callers, is flying in from Japan,

just to take part in this granddaddy of all square dancing events.

On the subject of Exhibitions, 24 (count 'em) outstanding groups from all over the country will participate each night in the Arena, Banquet Hall, Round Dance Rooms and Teen Rooms. They are coming from Nebraska, Utah, Oklahoma, Louisiana, California, Indiana, Kentucky, Michigan, Minnesota, and Tennessee, to join with several groups from Texas. Included in the exhibitions will be round dancing, folk dancing, contras, clog and tap dancing, wheel chair and blind dancers.

One of the most informative panels for leaders, scheduled for Saturday, June 29, in Room 31 from 2:00 to 4:00 pm, is entitled "How to Conduct a Leadership Seminar." Some of the nation's top leaders in square dancing will be on hand to give those attending the benefits of their experience and knowledge. Oklahoma's Chet Ferguson, a moderator and panelist at many Nationals, will moderate this panel. Assisting Chet will be Charles Bills of Missouri, Leonard Morris of Texas, and Ken Parker of California. Topics to be discussed include "Planning and Promotion," "Facilities and Program," and "Education and Information."

The Showcase of Ideas in the beautiful enclosed Arcade of the Convention Center will have a record number of displays for viewing. Plans are being made to make this the most outstanding "Showcase" in Convention history. Armed guards will be on duty 24 hours a day to provide security for the \$500,000 Cowboy Hall of Fame Western Art Show that is only one part of the "showcase." The traveling banners that have been making their way all



over the world and criss-crossing the United States will be on display and telling their story of a delightful year of square dance traveling.

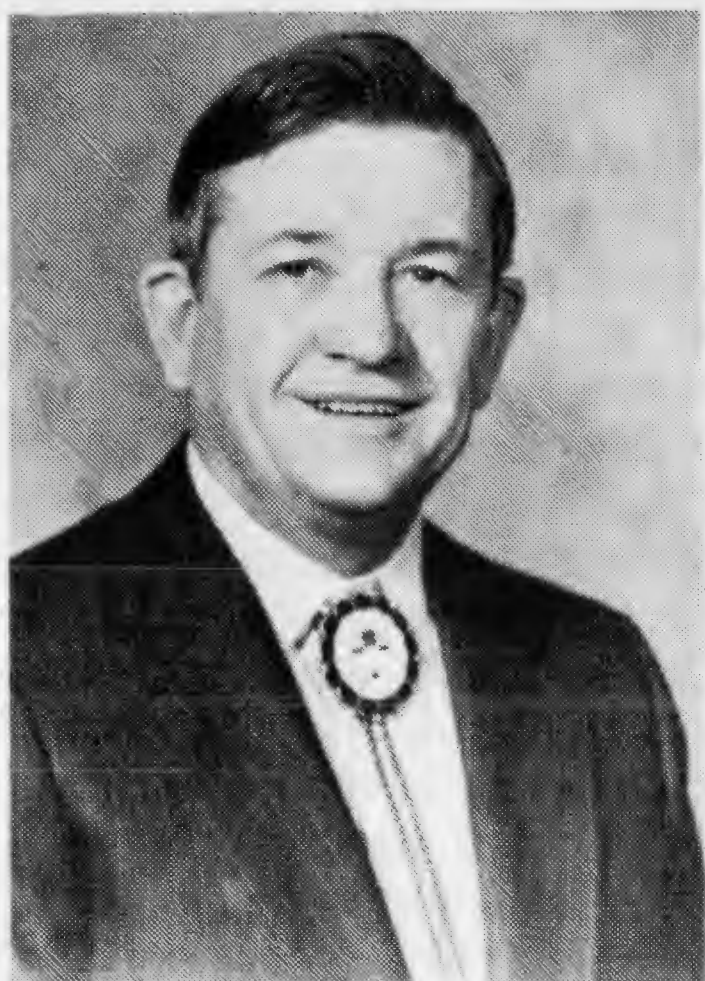
These are just a few of the fabulous things on tap for those of you who make the journey to the 23rd National Square Dance Convention.

## The Caller's Seminar

The very popular "Callers' Seminar" will be held each day of the Convention. Jon Jones of Arlington, Texas; Herb Egender of Aurora, Colorado; and Jack Lasry of Miami, Florida, will conduct the six sessions. All callers are invited to be at the Rehearsal Hall each day from 11:00 am to 1:00 pm for this interesting and instructive seminar. The three callers have

The folks planning the 23rd National Convention had a dream—10,000 dancers registered by February. The dream was realized February 24th when the number hit 10,133. Now they are eagerly awaiting the Convention and the opportunity of greeting all who can make it to San Antonio this month.

a wealth of "know how" in calling which they want to share with all callers attending the Convention. They have carefully selected topics which will be of benefit to all. Here's your chance to learn from the experts. Everyone will have an opportunity to ask questions and participate in the discussions during the seminars. Make plans to attend—you'll be glad that you did.



Herb Egender



Jon Jones



Jack Lasry

## Join The Trail Dances

If you're "on the trail" the weekend and week preceding the Convention, here's a list of dances you might like to take in.

Big Acre Shakers, Ozark Acres, Arkansas, June 21. Glenn Turpin calling.

Square Dancing and Camping at the Jr. Ag Building, Hiway 34 West, Fairfield Iowa, June 21 and 22. Contact Richard Swanson, Rt. 1, Ollie, Iowa. Phone 667-2461.

Cherokee Squares, Cherokee Village, Hardy, Arkansas. Glenn Turpin calling, June 22.

Carpenter's Hall, Jackson, Mississippi, June 23 (afternoon).

Carpenter's Hall, Jackson, Mississippi, June 24.

Amarillo Civic Center, Panhandle S/D Association, June 24. Phone (806) 355-4823.

Ridgewood Motor Hotel, Beaumont, Texas, June 24. Phone (713) 989-1369.

El Paso, June 24. Contact Lou Bauer, 3216 Park North, El Paso, Texas 79904. Phone (915) 755-7996.

American Legion Club, South Lakeshore Drive, Shreveport, Louisiana. June 25. Contact Bud Foster, 1721 Dilg League, Shreveport 71109.





Joe and Dorothy Hobbs, Assistant General Chairmen

Student Union Center, S.W. Texas College, San Marcos, Texas. June 25.

Stephen F. Austin Hotel, Austin, Texas. June 25. Phone (512) 453-7655.

St. Anthony Gym, Baton Rouge, Louisiana. June 25. Contact Bill Barner, 9454 El Cajon Drive, Baton Rouge.

Big Squares Club Building, Chaparral Road, Big Spring, Texas. June 25. Contact Marvin Burcham, 2710 Ann, Big Spring, Texas 79720.

Crystal Ballroom, Baker Hotel in Dallas. June 25. Phone (214) 279-1522.

Del Rio Civic Center, Del Rio, Texas. June 25. Phone (512) 775-8307 or (512) 775-2591.

St. Michael Catholic Church, Houston, Texas. June 25. Phone (713) 771-1758.

Fair Park Coliseum, Lubbock, Texas. June 25. Phone (806) 799-0143.

Midwest Community Center, Oklahoma City, Oklahoma. June 25. Phone (405) 478-0802.

Convention Center, Waco, Texas. June 25. Phone (817) 662-1044.



Pete and Fred Wehmeyer, Program Chairmen

## TIPS TO CONVENTION FIRST TIMERS

At every convention many dancers participate who have never previously attended a National Convention. As in the case of a "first" in anything, their initial convention experience will make a lasting impression on their memories. Never before will they have had an opportunity to dance with so many people from so many areas. A number of oldtimers to the Convention scene, when asked what suggestions they might pass along to the "freshmen," suggest the following:

Try to mix with people from other areas whom you have never met before. Why spend all your time with your friends from the home club? You dance with them all of the time. Here is your one opportunity to meet some fine folk from all parts of the world.

Rather than waiting for others to come up and introduce themselves to you, why not take the first step and see how many people you can meet on your own?

Don't let yourself get overly tired. There will be more dancing going on than an average club will experience in a year, but you can't take it all in. Pace yourself. Give yourself some rest breaks to sit up in the balcony and watch, to go back to your hotel room and rest a bit, or to browse through the large, colorful booth areas.

Remember, this is a *Convention*. That means that there will be many things going on other than just dancing. When you get your program, look through the list of panels that are featured. Select several that you would like to attend. This is one way to take some of the Convention home with you. Chances are you will have an opportunity among the home club friends to pass along some of the thoughts that come out of these "talk sessions."

Before you leave the Convention try to spot at least one couple wearing the badge of the hosting committee. These are the people who have been working for many months in putting the Convention together for your enjoyment. A word of appreciation from you will mean a lot to them.



# SQUARE DANCE DIARY by a square dancer

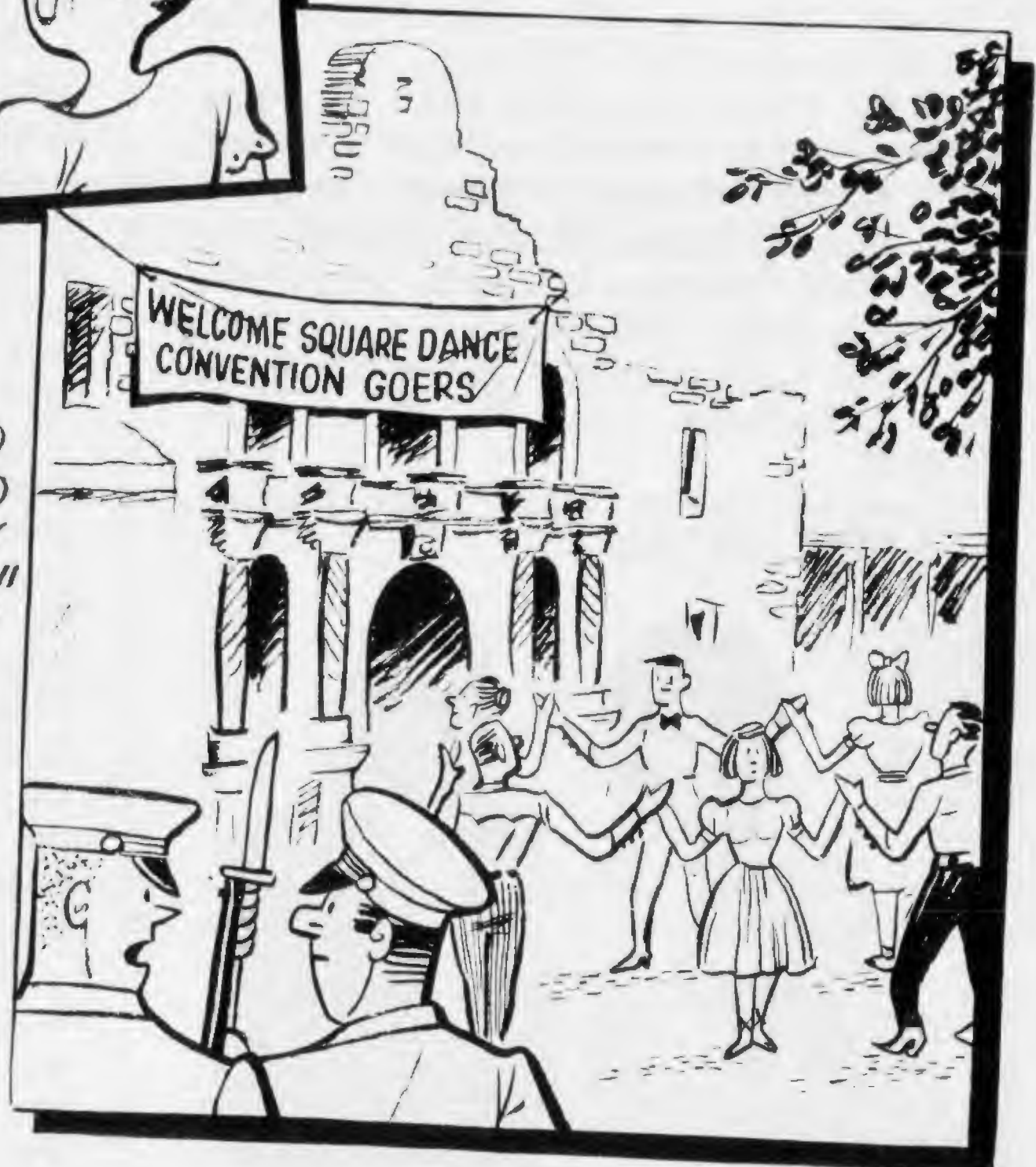


It's June and that means that hundreds of square dancers all over the world are beginning to pack and make final plans for their trek to another National

## SQUARE DANCE CONVENTION

"...THE PLACE SOUNDS LIKE A GOOD IDEA. IT'S JUST THAT THE COSTUME HAS US PUZZLED A BIT."

"...HAS SOMETHING TO DO ABOUT DANCING ALAMO STYLE AS LONG AS THEY ARE HERE."



We invite you to send in your suggestion for a scene in the Square Dance Diary.



# A History of Square Dancing

By Ralph Page  
Keene, New Hampshire



## The Lancers (Part IV)

*We've been "pleasured" to present this series of articles on the history of square dancing by Ralph Page and, as he concludes with the story of The Lancers, we hope you've enjoyed it too.*

As you may be beginning to suspect, other things were added to the Lancers. By the 1890s city ballrooms all over the country were offering a set called "The Parisian Varieties," or sometimes "Variety Set." Whether or not it originated in Paris is a moot question. The first figure was danced in a waltz tempo; the second figure in polka rhythm; the third figure either in a waltz or mazourka rhythm; fourth figure usually in waltz tempo, though there were certain versions that called for a schottische rhythm; the fifth and final figure invariably was in waltz tempo. From here it was but a short step to dancing certain Lancer sets entirely in waltz or polka rhythm. Yes, there were even "Two-Step Lancers."

In 1899 a Prof. F. L. Clendenon published his book *Clendenon's Quadrille Book, and Guide to Etiquette*. It contains nineteen Lancer sets, one of which is entitled "Sheldon's Deer Park Lanciers," a most interesting set of figures. Figure one, for instance, is named "The Arches" and goes like this:

All forward and back (4 bars)

Leads join hands with couples to right and around (4 bars)

(Arches) Gentlemen take left hand of partner, (leads face right, sides face left), pass under, sides over, alternate, until in places (8 bars)

All forward to corners and turn corner partners (8 bars)

Second and fourth times, sides to right.

The same set introduces a "basket" figure for the second number. Yes, the Lancers were changing! Of the nineteen Lancer sets contained in the book, six of them were credited to a Prof. Loomis, a well-known Dancing Master of the time with headquarters in New Haven, Connecticut. One other of Prof. Loomis' Lancers, "Abonnement" was danced by the Old Timers Club, of Swansea, Mass., as the first dance after intermission, for over fifty years. Over the years it became known as "THE Loomis Lancers."

Until the early 1900s whenever you danced the Lancers you did not swing your partner or corner. You "turned" your partner with a two-hand walkaround step. Gradually the "swing" replaced the "turn." Nowhere was this more pronounced than in the "Quebecois Lancers." A good example is the following first figure of "Les Lancier de Quebec," courtesy of M. Guy Thomas, Montreal, Quebec. The dance was done right up to modern times in the city of Quebec.

### LES LANCIERS DE QUEBEC

Formation: Eight couples in a set. Two couples on each side of the square. Couples hold right hands about stomach height when couples are inactive. Balance steps always start with right foot. Free hands are always loose and never on hips. The dance is performed with the two-step except for special parts which are noted. When one meets his partner, he



swings the corner first and then his partner, unless one meets a new partner, then he swings the new partner first and then the corner. The numbers in parentheses are actual counts and not bars of music as in other dances.

Figure 1: La Rencontre des Dames.

Top four couples advance to the center and bow to opposite (8)

Back up to their original places (8)

Top four ladies cross the square to the opposite man. The men go forward to welcome the lady and pivot so as to keep her on his right; goes back to his place and they pivot as a couple then stand in place (16)

Top four couples, right hand in right hand balance in place, one step to the right and one step to the left (4)

Top four couples only swing (12)

Everybody balance to their corners (left hand lady) (4)

Everybody swing corners (12)

Top four gentlemen cross the square to meet partners (ladies doing balance steps in place and let men come to them (4)

Top four couples swing partners (12)

Everybody balance to the corner (4)

Everybody swing corner (12)

Top four couples balance partners (4)

Top four couples swing partners (12)

Top four couples by couples, right hand in right hand, cross the set to their original places (16) (Like a right and left Thru)

Everybody balance to the corner (4)

Everybody swing corner (12)

Top four couples balance partner (4)

Top four couples swing partner (12)

Everybody swing partner (16)

The side four couples repeat the same figures.

As can readily be seen, the Lancers, over the years, have changed radically from "The Original London Lancers."

Fifty years ago the old timers spoke of the Lancers with awe and reverence in their voices. They loved them, especially the ladies, and that may be the reason for their long life—if the ladies like a dance it survives; if they dislike a dance—forget it! I have had old time dancers tell me that they needed no prompters for certain of the Lancers, preferring to dance that particular one "on their own." While visiting in England in 1966, several older men told me that they learned the Lancers while at military school. If they made mistakes in plenty, then they were sure to hear about it the next morning from their sergeant! Perhaps, with all the feeling of nostalgia engendered by the coming bi-centennial celebrations, we shall see a renewed interest in the Lancers.

## *The True Spirit of Square Dancing*

THE MADDUXES, LAVERNE AND JIM of Long Beach, California, are ones to spot a good square dance human interest story when they encounter one. Recently they were heading out on a six-hour drive to take part in a square dance weekend. With the car filled with dance dresses and western shirts hanging in the back, they were more than 100 miles on their way when everything started going wrong with their automobile. First, smoke began to erupt from under the hood, then the power steering went out and it was all the two of them could do to coax the vehicle off to the side of the road.

Discouraged, Jim had just gotten out of the driver's seat and opened the hood when one of the AAA emergency trucks pulled up along-

side of them. "You folks members of the Auto Club?" the driver asked them. "No, we're not," LaVerne answered rather despondently, visualizing their potential rescuer shaking his head and driving off into the sunset.

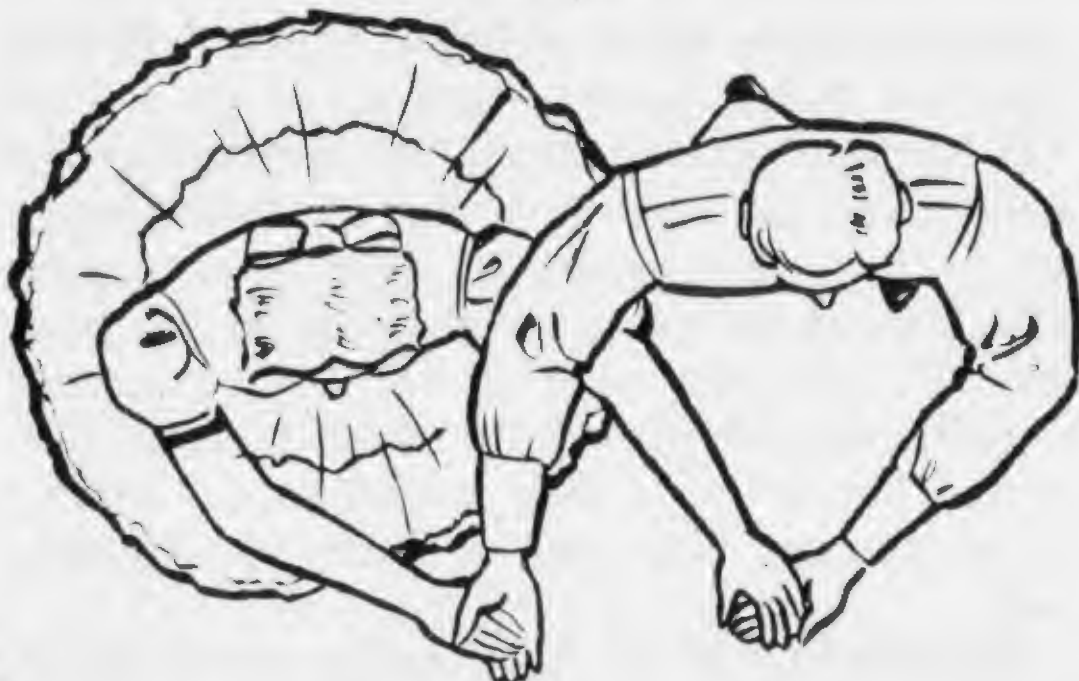
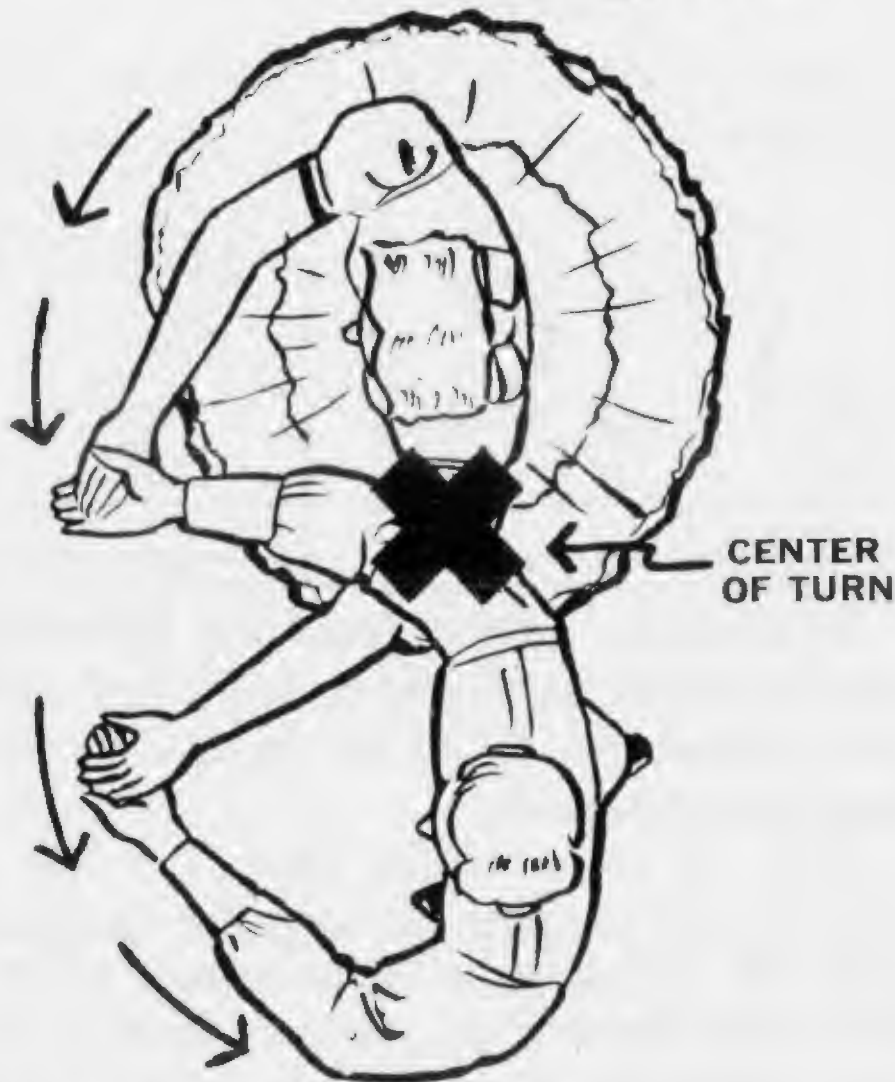
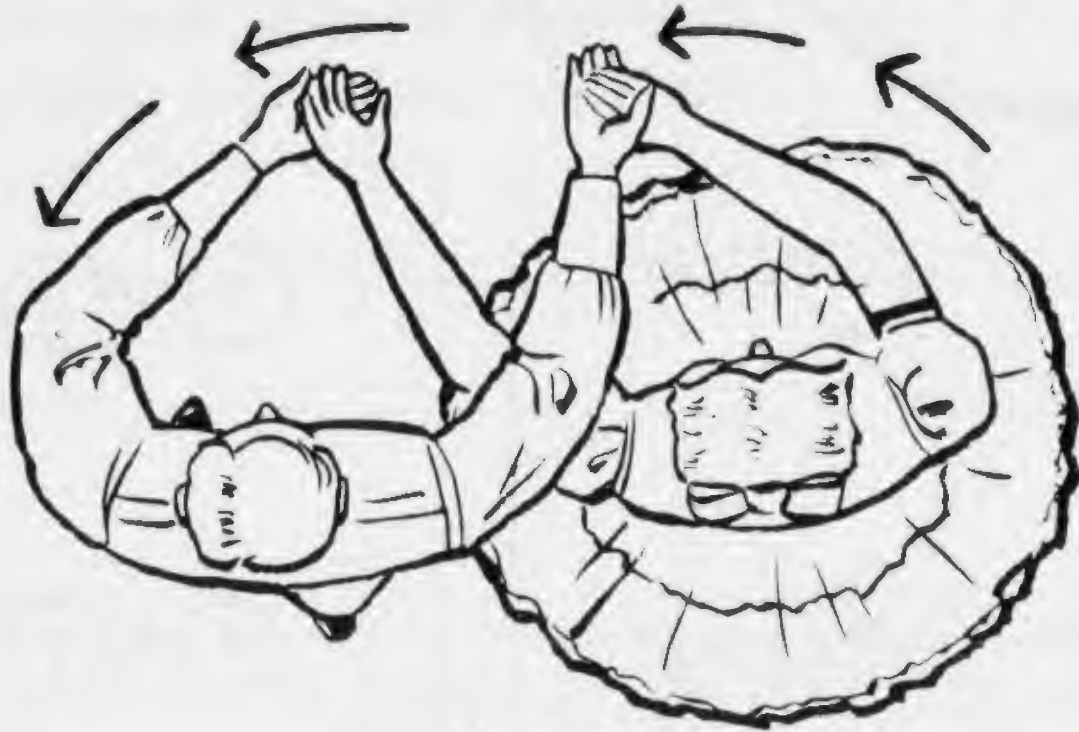
"Well shucks," replied the driver, "we can't let a fellow square dancer down now, can we?" And, with that the "expert" got out of his truck, lost himself under the hood for a few minutes and then reported that all was well and that our friends were okay to travel on. As he got back into his truck he added, "Next time you folks come through this way plan to stay over and dance with Fairs and Squares. We'd enjoy having you." With that he was off and the Madduxes, still in a state of surprise coupled with gratitude, were on their way.



# DO THIS and You'll be a Smoother Dancer

## THE WHEEL AROUND

NUMBER  
**20**



*A standard couple, with the man on the left side, the lady on the right in promenade position, will Wheel Around in this manner. The man will cease his forward motion and back up as he turns left face to complete the movement facing in the opposite direction. His partner will turn with him, moving forward until both she and her partner are ready to promenade in the opposite direction. The center of the turn is at the point exactly between the two dancers and they turn equally around this pivot point. As a guide the man will lead slightly with his right hand as he directs his partner to change direction.*

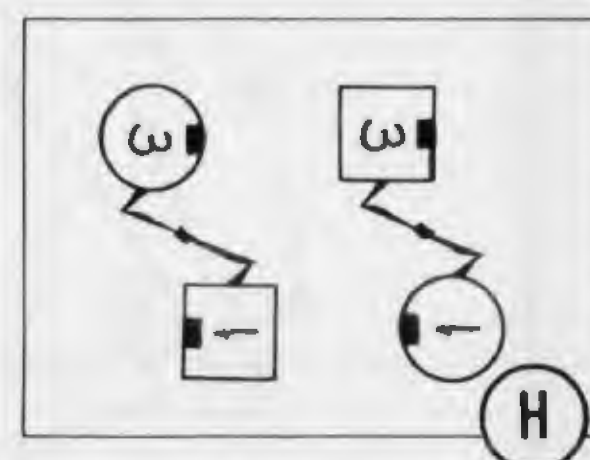
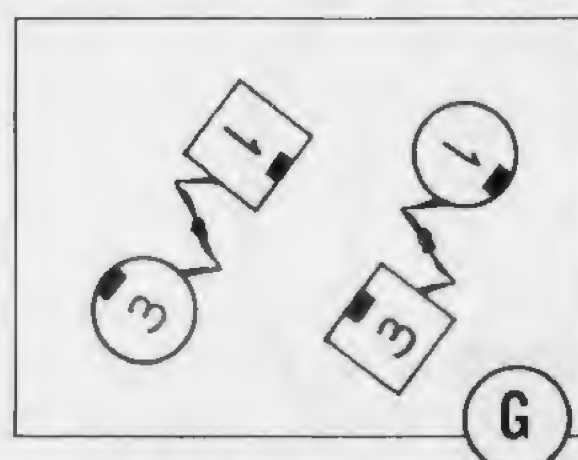
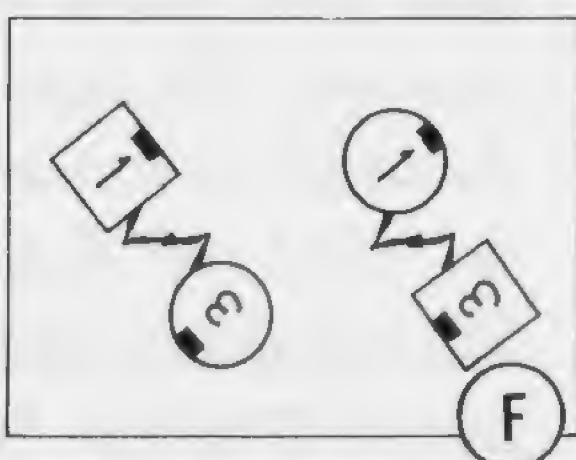
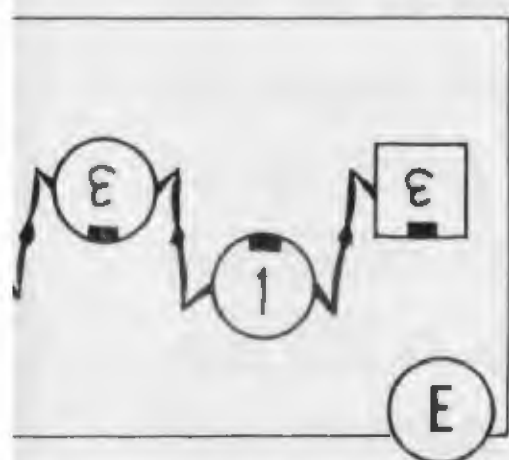
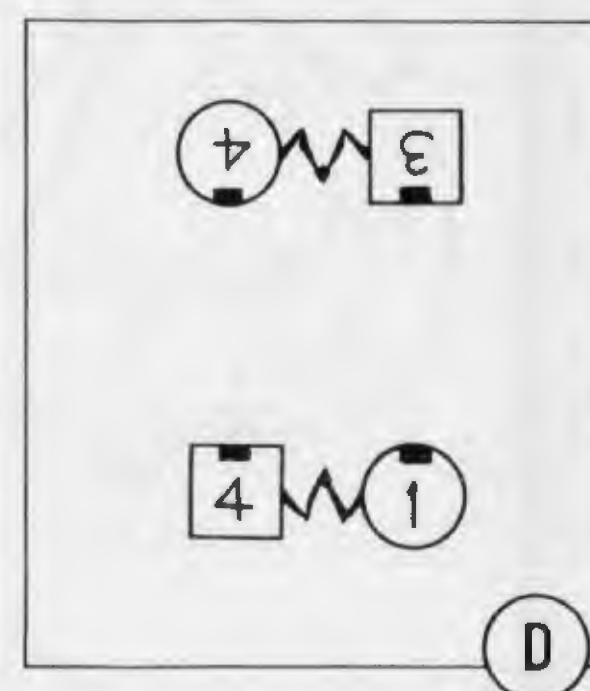
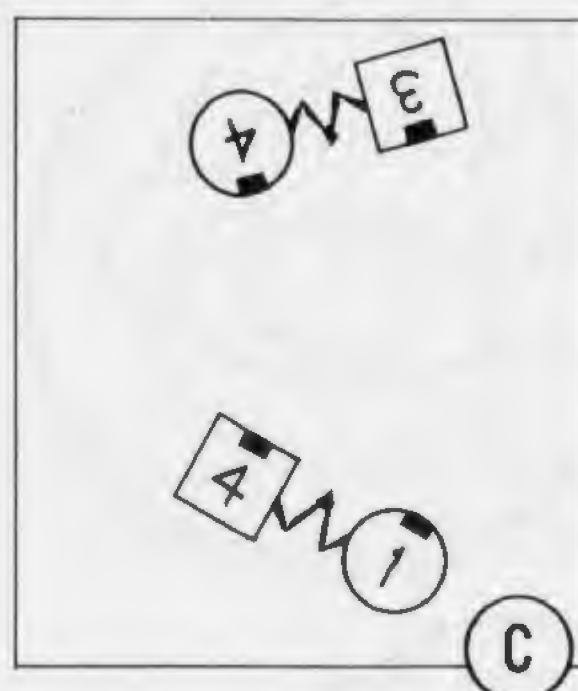
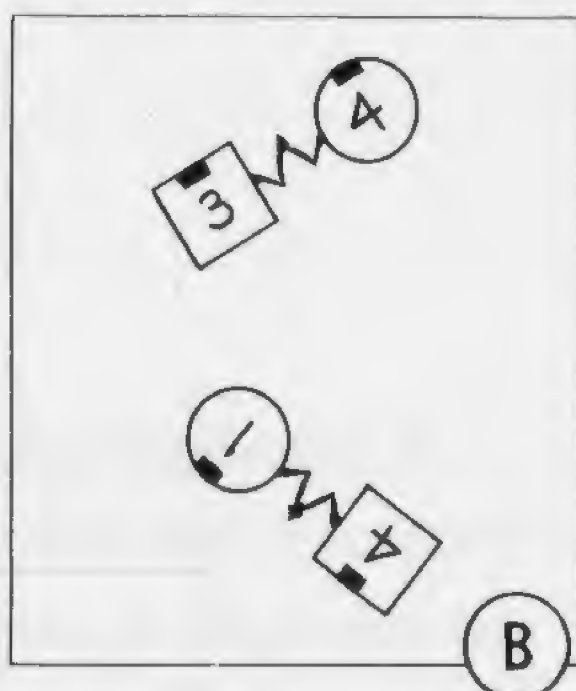
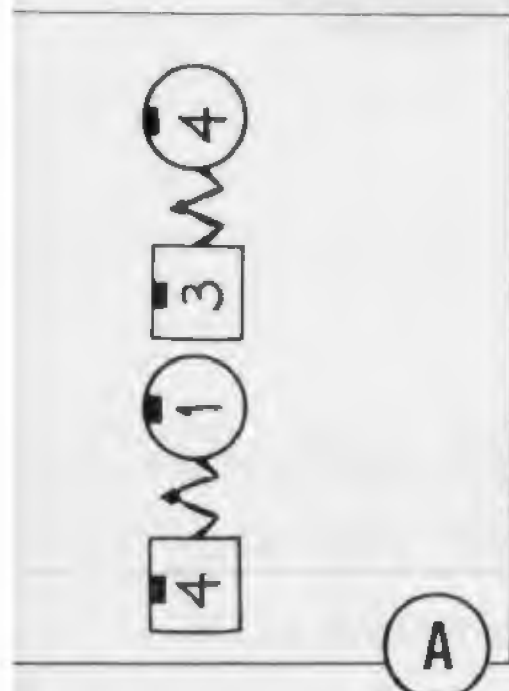


# TAKE A GOOD LOOK

a feature for dancers



When is a Cast Off not a Cast Off? This is Barbara's and Joe's concern this month.



BARBARA: Joe and I don't pretend to be perfectionists but to us certain square dance terms mean certain things, and as long as we can stick to the accepted definitions we usually feel safe no matter where we might be dancing.

JOE: For us there is *one way* to do a do sa do and there's one right way to circle to a line. . . .

BARBARA: We have no argument if a caller uses a different term like slide to a line, then we do a different movement. . . .

JOE: . . . and there's one way to do a Cast Off. If you have a line of four dancers and they are all facing in the same direction (A), a Cast Off three-quarters would have the line break in the middle with two couples on each side. The ends hold the pivot. To us that means that each of the end dancers turns *in place* and the center dancers, having separated (B), move around (C) three-quarters or 270°, until at completion (D) they end as facing couples.

BARBARA: At this point the follow-up call usually allows us to adjust or we just naturally move forward a bit to be the correct distance from our opposites.

JOE: At some of the dances we've visited recently we've been getting the command to Cast Off when we're in an ocean wave (E). Our caller backed up our own feeling on this. The movement is awkward and we're out of position when we're finished. It's our feeling that the caller doesn't want us to do a Cast Off anyway. Rather, from the instructions the caller gives us we believe that the caller wants us to *turn* three-quarters. That would mean that the ocean wave would break in the middle (F) and with each of the couples turning equally around the center point of their two joined hands (G), they would move around three-quarters (H) and be ready for the next call.

BARBARA: If a caller really wants us to turn three-quarters, then that's all he needs to call; not Cast Off or Cast Right. That just confuses the situation.



## The Dancers

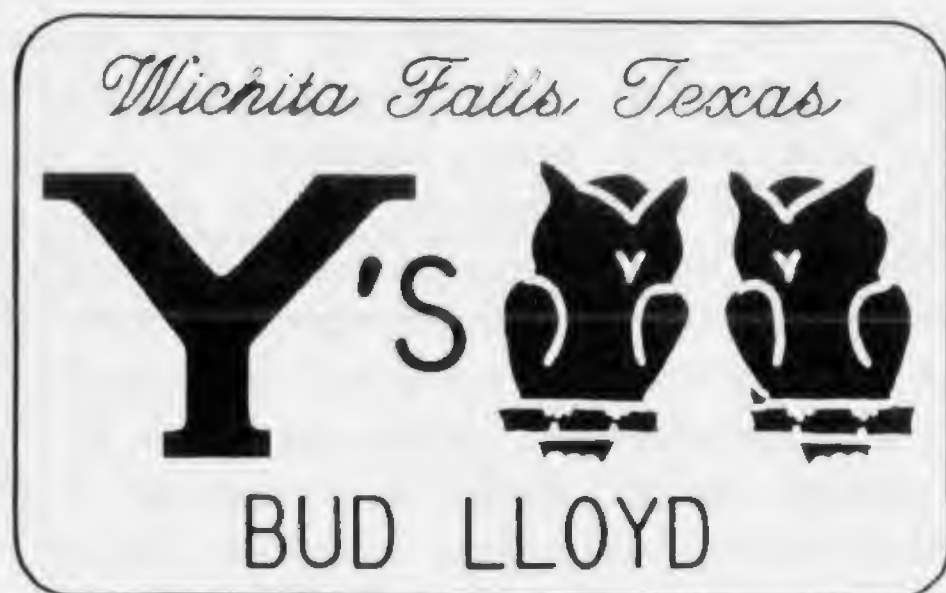
# Walkthru

## Badge of the Month x 3

**T**HIS MONTH SAN ANTONIO rolls out its brightest, longest red carpet to welcome square dancers from everywhere to the 23rd National Square Dance Convention. And here, saying "Welcome!" from all square dancers in Texas are three representative club badges.

### From Wichita Falls

The "Wise Owls," written with a large Y followed by two owls, were formed five years ago and dance in the local Y.W.C.A. (Where else with a name like that?) The group selected its name because of its location and



also in honor of its caller whom it feels is exceptionally "wise."

The three-dimensional badge includes a bright blue, raised letter Y, and raised brown owls whose eyes are made from tiny jewels.

### From Fredericksburg

The Fritztown Squares' name is a colloquial derivation of the German word of the city: Fritz meaning Frederick and Town meaning Burg. Representing the German heritage of the area, the two first letters are written in German script and the picture on the badge is of the Vereinskirche (Society Church) built in 1847 under the Verein Zum Schultze Deutscher Einwanderere im Texas (Society for the Protection of German Immigrants to



Texas). A replica of the original church presently houses the local Chamber of Commerce. Behind the church is Cross Mountain, a significant area in the town's peace treaty with the Commanche Indians.

### And From San Antonio

The American Swingers, comprised largely of military families, dance at the Chapparal Service Club on Lackland Air Force Base. Patriotism is its theme. At each dance a flag which has flown over the United States Capitol in Washington, D.C. is displayed. Each visitor to the club is presented with a miniature American flag pin.

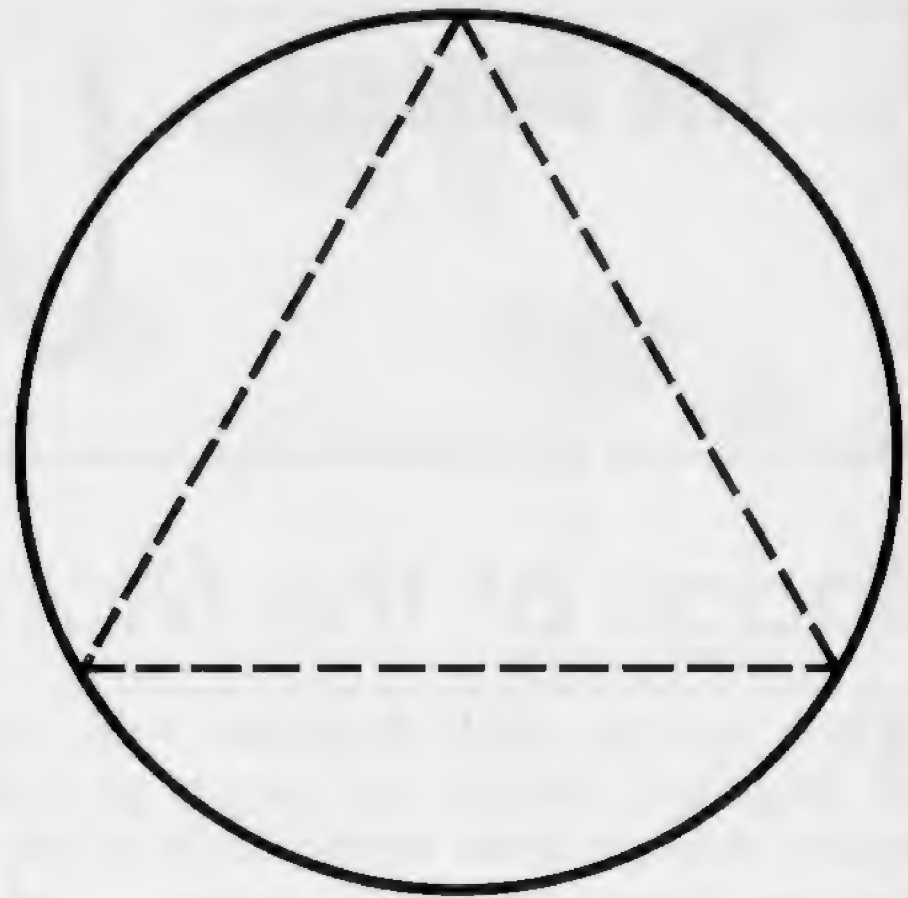
The club badge, too, represents the flag although its shape is patterned after the map of the United States. The colors, obviously, are red, white and blue.





# A Monumental Party Plan

Cut triangle to fit your circle size and fold on the dotted lines. 20 of these fastened together make an Icosahedron.



**T**RAVEL UP NORTH with us to Juneau, Alaska, to the 2nd Alaska State Festival held in April, 1968, and peek over the shoulders of Jean and Jack Boone, Decoration Chairmen, for the event. Would you believe that on less than \$25.00, a hard-working committee of five people pre-planned how to turn an institutionalized, multi-purpose gym into a complete spring party atmosphere? And then to top it off, fifteen people put everything in place in less than two hours' time!

"The key to success," writes Jean Boone, "is to think big, recycle junk, forget itsy-bitsy details which never show up from a distance and use large expanses of color. Dancers entering the hall were hit with flowers, color and rain and lots of it from ceiling to floor to walls."

Here is what the Boones planned and how they did it. Regretfully we don't have pictures of the project but let your mind's eye visualize how attractive it must have been.

## Instant Flowers

Around the perimeter of the room were huge pots of flowers in groups of three. The flowers stood five, six and eight feet tall with each flower head being over three feet in diameter.

The flowers were made on the Icosahedron principle. To make one flower you need 20 exact circles, all one size cut from any kind of paper. (Jean used 12" diameters for a big effect.) Next make an exact triangle whose three points touch the outside of the circle. Draw around this pattern and then fold on

each of these lines. Glue or staple all "flaps" to form a hollow 20-sided ball.

The stems for the flowers were made from heavy, three-inch diameter cardboard tubes around which rugs are rolled. (Check your local carpet or hardware store for discarded tubes.) The tubes were then cut with a hacksaw into five, six and eight-foot lengths and painted with several coats of green enamel paint. Five-gallon white paper paint buckets (new and used) were donated by a local house painter and became flower pots.

Dirt and cement were mixed with water in a wheelbarrow and then scooped into the buckets. The mixture hardened sufficiently to hold the stems erect. Jeans says that dowels or garden stakes could be used as could cement mixed with clean sand or plaster of Paris but all are more costly. The stems and buckets of mud were prepared several weeks in advance, but without flower tops, and were laid on their sides for the last-minute trip to the gym in one station wagon.

The Icosahedron flower heads had been made for an earlier winter dance when they hung from the ceiling as snowballs. Following that event they had been stored in someone's basement. So prior to this festival they simply needed to be brought out and lightly spray painted in pastel colors. At the gym at assembly time, two stapled spots were forced open between one pair of flaps and the flower heads were set down over the cardboard stems for instant flowers.

24 five-gallon metal or plastic (used) paint



buckets were strategically placed around the hall. These were pre-painted with a quick-drying latex paint in bright yellow. Turned upside down, each "table top" held a foil cake pan filled with sand and sporting a large fake flower, and were used as ashtrays. Again, all parts were made in advance and merely unstacked and assembled at the gym in minutes.

### The Stage

The back wall of the stage was entirely covered with three dozen, pastel hued balloons all blown up, knotted and taped on at the last minute. On one side of the stage, a gigantic tree was made from eight-foot long bare branches, tied together to form a bouquet over six feet in diameter. This was "planted" in a bucket of wet sand. The branches had been gathered one month prior to the dance and plunked in the Boone's bathtub to "force" them to bud ahead of their normal Alaskan season. In less than ten minutes' time before the dance, four people attached ten dozen paper flowers to the branches. These "silly flowers," as Jean calls them, were for effect from a distance and not for close inspection. She made them from crimson-colored flocked paper. The paper was cut into circles of four and five inch diameter and slit from one edge to the center and then simply slipped over the bare branches. Again these were made ahead of time and carried to the hall ready to be attached.

The front and sides of the stage were covered with a trellis made from cardboard and painted white. All this, too, was prepared ahead of time. Assembled at the gym, it was entwined with crepe paper and huge flowers of all kinds. Jean warns against getting "artsy." Keep the flowers large and avoid minute details which will not show up from 12 yards away.

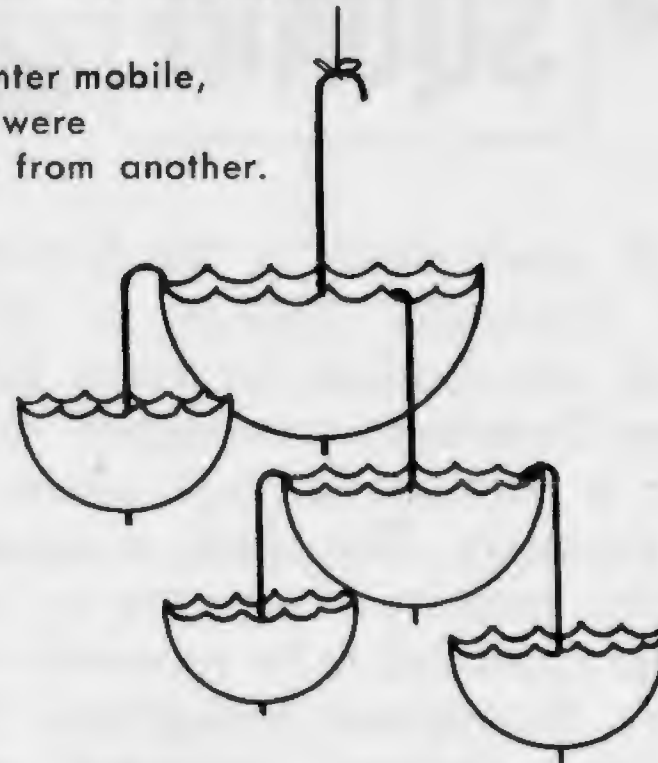
### Foil Rain

The ceiling was a wonder to behold with a draped tent effect made from 800 foil raindrops hanging from 33 nylon strings. Each raindrop was teardrop shaped, about the width and length of a ping-pong paddle. They turned, sparkled and gave the effect of dripping with each change of air current.

At the center of the raindrops was a mobile of umbrellas, one hung from another. Umbrellas were borrowed and chosen for their

color. Be sure the first one which will be hung from the ceiling is sturdy as it will bear the weight of all the others.

For the center mobile, umbrellas were hung one from another.



### Engineering Feat

The rigging of the rain from the ceiling of the gym was an engineering masterpiece and was figured out by Jack Boone. Read on; his design may give you ideas of how to tackle your own hall, or you may just wish you had been in Juneau to admire his handiwork.

Weeks in advance, Jack measured the perimeter of the gym. The night of the dance he fastened a pre-cut, pre-measured thin wire at each of the four corners of the gym, eight feet above the floor. The wire completely encircled the room. (This gym already had four metal eyes screwed into the walls at these points. Should you decide to try the same thing, be sure to obtain permission before attaching anything to the walls.)

33 nylon strings were cut, numbered and labeled numerically with masking tape from 1 to 33. It was important to number the strings as each one was a different length and had been pre-measured to reach from its point on the wall to the center of the ceiling. These 33 strings required more time than any other part of the preparation but cost very little money. Jack advises using nylon twine which comes on a spool, and not fishing line. Next, each of the 33 strings was marked at 18" intervals with a felt pen to indicate where the raindrops would be attached.

The raindrops were cut from Reynolds Wrap aluminum foil. "A boring job," writes  
(Please turn to page 55)





**F**OR THE FIRST TIME in the history of the State University College at Brockport, New York, the Student Activities Board and the Dance Department combined forces and sponsored a participation-type event on campus last February. The affair, a square dance and country music concert, was so successful that it was scheduled to be repeated in March. Rochester's Swamproot Stringband, featuring caller Richer Castner, attracted over 500 people on St. Valentine's Day. By enthusiastic acclaim of all present, the band was asked to "come back soon," with the result that what was to have been a single performance became the first of a series of four. It was emphasized that fancy costumes and prior dance experience were not needed, while explaining that club square dancers familiar with the fifty basics would find the fun level party exhilarating because of the live music. A survey taken at this first affair indicated that an overwhelming number of students and others attending were in favor of participation events of this type and would like to see a repeat. The majority requested more square and folk dancing.

☆ ☆ ☆

In November of 1973, the Lillovett Hay Stompers (a teenage group of square dancers under the direction and instruction of Gerry Hooser) of British Columbia, Canada, held a square dance hosting the senior citizens of Lillovett. Over 50 people were in attendance. Each lady in the hall received a corsage of natural flowers. All the food for refreshment time was supplied and served by the teenagers and the oldest person in attendance was a lady of 83 young years. A very enjoyable evening was had by all and as a result of this dance a square of senior citizens is now dancing regularly, many of whom had never danced before. In this day and age of restless teenagers, it is nice to see that some

can still think of their elders. This group of teens should be given one of the brightest "thank you's" it is possible to give because their effort and attitude displayed will be hard to beat. A special thank you should also be given to Gerry Hooser, their instructor.

☆ ☆ ☆

Sparland, Illinois, is the home of 13-year old Dawn Blackwell, square dance caller and teacher. Dawn has been square dancing for three years, having attended classes conducted by Jack Carvender of Norton, Illinois. At the present time Dawn is teaching two groups of teenagers. One of the groups includes retarded children and although they are slower



in learning, which is to be expected, the expression on their faces conveys their utter joy in the dancing. The classes Dawn teaches are sponsored by the Radio Emergency Associated Citizens Team. The other children in the class help Dawn with the retarded children, which makes it a group effort.

☆ ☆ ☆

This item from the Teen Square Dance News of Southern California is well worth passing along:

With spring and then summer almost with us, it is time to remind everyone that regardless of the season we do have certain dress standards which have been adopted by the majority. For a square dancer to attend a dance in any other clothing than square dance attire is neither right nor fair to those who do. Much effort has been put into creating a good public image. You look clean and sharp and the bright colors suggest fun and enthusiasm. If you have members who fail to conform, talk

*(Please turn to page 56)*



# A Round Dance Program for Square Dance Callers



*By Fred Haury, Albuquerque, New Mexico*

A SQUARE DANCE CALLER must expect to encounter some frustrating problems if he intends to successfully integrate round dancing into a square dance club program. It can be done, with proper preparation and determination. Some callers have tried to include round dancing on their program with undesirable results. Such abortive attempts are frustrating to both the caller and dancers. It may be due to lack of preparation and lack of familiarity with the problems associated with round dancing in a square dance program.

After repeated success in introducing new square dance figures, a caller and his dancers gain a high degree of confidence in his teaching ability and in the dancers learning ability. Most dancers think their caller can teach them anything worth learning—and he *can* with proper preparation, good teaching techniques, and enough time. When a round is taught without proper preparation of the caller and the dancers the attempt will most likely result in disaster. It is easy to understand why callers and dancers who have been frustrated by such attempts will conclude that round dancing is no fun, and firmly resolve to avoid any further association with round dancing.

The first and easiest step in learning how to teach round dancing is *learning how to round dance*. If you are unable to learn and understand rounds then they are best left off the program, unless you have a club member who is a competent teacher. Learning is done through lessons and practice. Choose a round dance teacher who you feel is competent and compatible and start with basics. Basics are

the most important part of any endeavor, and since you will be teaching basics most of the time this is where you should anticipate encountering problems. During this learning period be sure to pay attention, ask questions, attend each session, and watch the techniques of the instructor. In this way you will increase your chances of success with your own round dance program.

Work your club or class through easy walking, marching or shuffling mixers before you try to teach a two-step or waltz routine. Include GKW Mixer, White Silver Sands and Left Footers One-Step. Then spend some time teaching the two-step or waltz basic figures. Don't add confusion by teaching both simultaneously. It may help to teach basic figures in the order in which they appear in the routine you plan to teach.

## **Your Attitude — All Important**

One problem is maintaining the right attitude. Show the dancers that you enjoy dancing and teaching round dance basics and routines. If your desire and initiative persists, you can overcome other problems. The next obstacle is *time*. When do you teach? How much time do you take? Most square dance clubs in our area dance two hours a night, twice a month. Two hours is time for eight tips, allowing ten minutes for a tip and five minutes for rest breaks. If one tip is spent workshopping a new square dance figure and one tip is used for a round dance workshop, that leaves time for six regular square dance tips. By starting a club dance fifteen minutes early or staying fifteen minutes later, the time for the seventh tip may be recovered. The avid square dancers will come early or stay



late in either case. At least fifteen minutes should be spent on basics every night until the dancers learn enough basics to attempt a round dance. You may be able to work in more than one basic a night, but be sure you take plenty of time; don't rush. Remember that most round dance classes meet once a week and spend two hours each night on basics. Short cuts won't produce the desired long term effects.

### **The Workshop — When?**

When should a round dance workshop be held—before the square dance, after the square dance or at a mid point? Each time has problems. Once the dancers become interested, the time before the square dance is fair. Stragglers are a problem to the teacher and other dancers if you start early. Some non-round dancers are sure to arrive early and feel obligated to say hello, which is distracting to dancers and to the teacher.

After the square dance is not satisfactory. Most dancers are tired and less receptive. It is not good to have dancers leave with some new figure on their mind, especially if it is giving them trouble.

The mid point is a good time for new classes and interested clubs. It involves a maximum number of dancers. However, a mid point round dance workshop may meet with opposition from the "square dance only" advocates.

Classes are a better time to introduce basic round dance figures. Classes usually meet every week versus every other week for a club. The weekly refresher walkthrus require half the memory span on the part of the dancer, as compared to once every two weeks for a club. Class dancers haven't been influenced by the prejudices of those not interested in round dancing. Then, too, all of the class will participate and there will be no spectators to heckle or voice disapproval.

When dancers have learned several of the basics you should be able to teach a square dance level round in 15 to 20 minutes. It takes much longer if dancers are not familiar with the basic figures and less if they react well to cues. The time spent on a round dance may be limited to ten to fifteen minutes by teaching half of the dance. The second part can be taught another night, after they have become familiar with the first part.

Review is necessary. It should take less time for the review as the dancers become familiar with the patterns and sequence. After two or three walkthrus a quick teach should suffice for a review. In some cases the walkthrus may be limited to known trouble spots.

Problems can be created by the fast learners, who want something new every night. Once they learn to two-step and waltz, limit the number of new round dances you teach. Dance the round every club night. The average, twice a month square dancer will have difficulty learning more than one new round in a three-month period. You may get tired of the dance, but don't let this show or the dancers will reject the dance.

Resist the temptation to teach new rounds as they are introduced in your area. Dancers are easily saturated and driven to the sidelines if taught more than they can assimilate. Some conclude that round dancing is work, not fun, and refuse to try again. New dances add to the square dance caller's burden as well. Try learning one new round each month well enough to teach it. Do this for one year and see how much time is left for your square dance program. Stick to one round per quarter—or less—for a twice a month square dance club.

### **Select Material With Care**

Use the older time proven standards until your dancers, time, and program will support new dances. Make any new dance stand the test of time before you teach it. If it lasts it may deserve to be included in your square dance program. Some of the line and no partner dances are favorably accepted by most square dancers in our area.

For those who want to learn many of the new dances, explain that you have a limited round dance program in order to avoid neglecting the square dance program, which is your primary field. Refer them to a competent round dance teacher who holds classes on your off nights. You may also find one among this group who has the talent and nature to make a good round dance teacher who can help you develop and expand your own round dance program.

*Because of the length of this article, we've omitted Paging the Round Dancers this month. This feature will be back next month.*



# VOX SALTATOR:

## THE SQUARE DANCER SPEAKS UP



*The "Voice of the Dancer" has always played an important role in this publication. Since its earliest issues the "From the Floor" letters from reader's section has been a prime forum for dancer opinion. Here in this section we provide a larger arena for the dancer's viewpoint. Read, agree or disagree, but enjoy.*

### SQUARE DANCE KINGDOMS AND THE FEUDAL SYSTEM

*By Robert Andraschko, Watertown, South Dakota*

**B**EING A SQUARE DANCER for a short period of only five (5) years, I'm not really qualified to state my views, or am I? Too many, like myself, are sitting quietly by and letting the activity go its merry way—sometimes not so merry. If we try to generate new life or new means to FUN, we find that the new life or FUN isn't what is wanted. Why? Too many small kingdoms have been established over the years, and want no change in the feudal system.

What is this feudal system? First, a class; graduate them; get them into an office; then gradually phase them out by making sure that their voice is not heard (especially if they are not the same voice as the kingdoms'). They become despondent, disappointed, disgusted and quit. Or we give them so much (new movements) and in turn make it so hard for them to keep up with the new calls, etc., and they quit. These are the dancers who dance once a month or less. We say, "Who needs them?" The answer, "We all do."

It is time, as has often been stated, to go back to the basics in dancing. Let's include the club in this "Back to the Basics." Take the good of the old and the new and put FUN back into the activity. Simple parties, no fuss—no muss. A party is still the people who attend and not the decorations, refreshments or caller. Agreed, the three mentioned above can help to make a more FUN party, but basically it is still the people who make the party.

Yes, we cannot forget the person who helped establish the kingdoms and the great effort he or she has put into square dancing. Remember, we're not trying to tear down these kingdoms; we are only trying to give them a face lift, a new coat of paint. The building is in need of repair and some replacement. We need a little more organization within our clubs, in planning, in all phases of the activity. Officers should be elected to do this and then be allowed to carry out their designated functions. Members will supply any necessary help. If they are given the opportunity to speak they will be heard.

Some people enjoy working, others enjoy the social aspects of square dancing. Those who enjoy working (the officers), must be able to take suggestions and transform them into workable solutions. Social square dancers should be satisfied with what is being offered or become workers themselves. All must work toward the common goal—FUN. Fun is not all that spontaneous that it happens by itself, club members must strive for it.

If you, as a square dancer and club member, see yourself or your club mentioned



here, do something about it. If you're satisfied, fine. But if you want square dancing to grow, best you do something about it. It takes *someone to put it together*, but it also takes *everyone to keep it together*.

## SEEK YOUR OWN LEVEL

*By Daryl Bendewald, Mead, Washington*

*Reprinted from Western Dance Association Newsletter*

**I** AM NOT AGAINST TRAVELING CALLERS or "high level dancing." They both serve a purpose and both can be fun. I do feel that the "name" caller is not the proper person to determine what level of dancers we become. If people want to learn the "high level" or challenge dancing, get your club caller to start a workshop or find an existing workshop and learn the more complicated moves. The dancers will have to decide how advanced they want to be and thus seek their own level. They then need a teacher to help them attain their desired level and when the name caller comes to town with his experience, he can excite and thrill you with moves that you already have a nodding acquaintance with.

Many areas have various levels of dancing, beginning with perhaps a 50 Basic club, then a 75 Basic club, a 75 plus 50 experimental level and even into a real challenge level club. When a traveling caller is hired tell him—and the area dancers—what level he will be calling and see that he maintains that level.

During the past few years the beginner party dances have brought many new faces to the dancing community and the following year the same faces are missing. Where are they? Is it possibly that they finished classes, attended a few club dances that moved at a faster pace than they could comfortably handle, or perhaps attended a dance featuring a name caller (beginners are eager to find out what other callers are like) and were introduced to some advanced moves via the workshop route and decided that the resultant confusion or embarrassment was such that they would seek another pastime? Every dancer leaving a dance or the activity with a bitter feeling becomes a disciple of non-dancing and an effective one because he tried it and didn't like it.

It is my belief that dancers must seek their own desired level of dancing and callers should make all levels of dancing available. Our area needs a 50 Basic club and it needs a challenge level club. Most of all it needs a system by which the new dancers can progress at their own speed to reach their desired level. If you are interested in high level dancing, call your dance information number and you will find callers ready, willing and able to teach you the very latest. But don't expect the whole square dance community to go with you, as many of them will, and have, quit dancing first.

## LET'S TAKE PRIDE IN WHAT WE ARE

*By Karl Edwards, Assistant Dean, School of Education, University of Kansas*

**M**UCH HAS BEEN WRITTEN in the pages of square dance publications about what's wrong with square dancing and what needs to be done to make it better. And, certainly, this is as it should be, for we are never so good in anything that we can't improve, and only through constant attention to what is wrong can we hope to make progress toward what is better.

On the other hand, good can often come from looking on the bright side, and if we stop to look, there is certainly a lot to see and be proud of on the bright side of the square dance picture.

Reflections on some of our experiences at the National Convention in Louisville in 1970 brought this dramatically to our minds. As we sat in the arena bleachers on Saturday night at the final session and watched the Parade of States, to say that the sight was inspiring is indeed an understatement. Then followed the National Anthem



with Old Glory spotlighted at one end of the arena and some 19,000 pairs of eyes turned on her in quiet respect. Next followed the Invocation by Father John Hanrahan in which, among other things, he asked that God give us the power to apply to all of life the attributes that had brought us together as square dancers; such attributes as self discipline, love of rhythm and beauty, teamwork, cooperation, and respect for our fellow man. There seemed to be a "oneness of spirit" in the hall.

Then followed some necessary formalities of announcements and introductions, a few tips of dancing and some exhibitions that were "out of this world." Many of the exhibition groups were teenagers and we can be justifiably proud that this great activity that we all like so well can be the basis for a wholesome outlet for the need to participate, to succeed and to be admired by our teenagers. It was mentioned many times that all of these groups not only performed without pay, but actually paid their way into the Convention like all other participants. We couldn't help but feel that if more young people were involved in square dancing, less would be in trouble.

We must mention especially the group of handicapped adults who presented an unbelievable exhibition of square dancing in wheelchairs. They had come all the way from Seattle, and they thrilled the audience by executing with exact timing and precision anything their caller chose to call. No wonder they got a standing ovation from the huge crowd, and if others reacted as I did, there were "lumps" in many throats as they left the floor amid the prolonged applause of the appreciative audience.

And then came the final session of dancing. And though the floor was so crowded one could scarcely move, it was a great thrill just to be in that great company of so many happy people.

And, as we reflect on this great pastime of ours, let us ask the whole world a few questions: Where else could you assemble over 19,000 people (square dancers) and see the women dropping their purses in a huge pile while they went about the business of enjoying themselves for quite a period of time and when they returned none were missing? Where else can you see people from all walks of life, rich and poor, young and old, intermingling as one equal society? And in what other activity could you assemble over 19,000 people at a National Convention and find the newspaper headline the next day read, "19,000 well-behaved visitors" and the article state, "They (referring to Louisville hotel clerks) reported that they did not know of a single conventioneer, out of about 19,000 who attended this week, who caused any trouble"?

And so, while it is necessary for us to be critical of ourselves at times and to keep reminding ourselves of the things we need to do to make ourselves better, let's stop occasionally to give ourselves a well-deserved pat on the back and *take a lot of pride in what we are!*

## **THE DILEMMA OF THE SINGLE LADY IN SQUARE DANCING**

*By Arline Putnam, Rochester, New York*

**I** HAVE GRADUATED FROM TWO SINGLES CLUBS, assisted with several, gone through clubs, advanced, tapes, hot hash, basic and advanced rounds and *without a partner*. It isn't easy.

Very frankly, I see no future for many, many more even in my own clubs. The overwhelming preponderance of women and no males is a tremendous problem. Nobody was ever more enthusiastic than I was. By the second year I danced four to six nights a week or assisted with classes. This last year I haven't even visited either club.

It is most discouraging to go to a dance and sit all evening for lack of partners. I'm not a sitter, so why go. I did the male part so many times I goofed at my own graduation. The caller said "star thru" and I put up both hands!

I love square dancing. I've been to all levels and traveled with the greatest people you could ever hope to meet. I've danced to Chris Vear in Germany and Al Stevens in



Hawaii. I have beautiful original-design dresses and a lot of expensive equipment and no place to dance. You can't go to a club without a partner and you can't meet a partner without going—some circle.

There probably are hundreds of others in the same circumstances. Any suggestions would be greatly appreciated. I had suggested notices in our local area publication for people who had lost partners and would like to continue dancing if they could find a partner. The reaction was, "we are not running a date bureau." We are not looking for dates but good partners who enjoy dancing as much as we do. The majority of us are financially independent and have our own transportation so there is no problem.

The biggest problem is communication. If someone is looking for a partner, how are you supposed to contact them? According to the ethics and morality of square dancing, you don't entice partners away or share someone else's husband. Many wives have been nice enough to share their husbands, knowing we would never get on the floor otherwise.

There must be some way to keep singles coming, both male and female. The men are afraid of being mobbed and the girls are afraid there won't be any men to mob. I'd like to get back into a good high level club, but my chances are zilch of finding a partner so my interest is at rock bottom. I'd be interested in hearing from anyone who has a solution. I just want to dance—I miss it!

## June and the Subject is Weddings

**H**ISTORY WAS MADE in St. Louis at the wedding reception of Pamela Keppler Ross, daughter of Marv and Ethel Keppler, who was married on November 17 to Mike Ross, son of Mr. Dennis Ross. The ceremony took place at Grace Chapel, with the reception being held at Schuler's Colonial Room in Berkeley, Missouri. It was the usual wedding reception, with one exception. Square dance tips were called when the orchestra took their breaks. The caller, of course, was the father of the bride, Marv Keppler.

When the orchestra took their first break Marv announced a square dance tip for all who could square dance. Dancers couldn't get to the floor fast enough. While the square dancers were having fun, the non-dancers were being entertained.

Photographer Ed Beekman remarked, "It was one of the most fun receptions I have ever had the pleasure of attending, both as a guest and photographer. If square dancers who have a daughter or son getting married would hire a caller instead of a band, square dancing would grow by leaps and bounds. For those who can't square dance, ballroom dancing can be done with the use of LP records on the caller's equipment. This would be much less expensive than hiring an orchestra and would be a wedding and reception long remembered

by those attending.

"To my knowledge I have never seen or heard of such a wedding reception in the St. Louis area. If this is currently being done elsewhere I'm sure others will agree—*It's Great!*"

## and Anniversaries

**O**N THEIR WEDDING DAY, February 7, 1924, Ernie and Loyce Hill took their solemn vows to stay together for better or worse, for richer or poorer, in sickness and in health. On



Golden Wedding celebrants, Loyce and Ernie Hill of St. Louis, Mo.

February 7, 1974, they proved their faithfulness by celebrating 50 golden years of marriage. (Please turn to page 57)



# LADIES on the SQUARE



## A GRAB BAG OF IDEAS

By Lorraine Melrose

**T**HIS MONTH I'D LIKE to share with you a few random ideas about fabrics, sewing hints, notions and gadgets which I've gathered from all kinds of sources. Friends, magazines, books, yardage stores—you name it. If an idea is presented, I "grab" it to see if I can make use of it, and here are some of the results.

### Yardage Stores

Yardage stores are a great source for ideas. Many of them have lectures; some for a fee but many free of charge. Avail yourself of them. Even if square dance sewing is the only sewing you do, you'll find that the "civilian-type" sewing suggestions and hints given are of value and adaptable to your square dance costumes. Also at lectures or clinics of this type, they frequently include an open period, at which time you can ask specific questions about particular square dance sewing problems.

### Watch for Gadgets

Browse through the notion counters for new gadgets. There seem to be many useful ones coming out these days. One of the latest that I've acquired is a skirt marker that clamps onto the edge of the door. It allows you to mark your hems yourself. Or if you call on your hubby for help, it's a much simpler operation for him that having to put in pins; it functions with powder and a bulb to squeeze. It mentions on the box that jacket lengths also can be marked this way.

### Skirt Hems

Speaking of skirt hems, I usually figure the length of my skirt as I plan a dress, allowing for the amount of fabric to be turned up for the hem. I know the length of skirt from waist to hem that I want (26" is right for me). This can be planned whether you have a straight or curved hem edge. This way I hem the skirt before assembling the garment.

If the skirt has a bottom ruffle, I will put together the lengths needed for the ruffle. After hemming, I put the ruffle onto the rest of the skirt, using the blind hem stitch on my machine. If your machine has this stitch on it, become familiar with it. Practice on a scrap of fabric. Note what setting you made on your machine—the stitch length, width, tension setting if different from normal, and the placement of the fabric under the presser foot, if important.

If your skirt is gored, circular, etc., plan to hem before attaching it to the bodice. It is much easier to handle.

### Know Your Machine

May I urge you to become familiar with your machine. If you have a late model, one which has fancy stitching, etc., get to know what it will do. Practice so that the operation of your machine will be easy for you and so that you'll enjoy your sewing.

In finding out what your machine will do, make yourself either a notebook or card file in which you will put your samples. I now have mine on 5"x8" cards. On each one is a sample of one thing which the machine will do. As an example, take the hemming mentioned above. I mark the settings used—width, length, tension (if I moved it) and a drawing of where the fabric is placed under the presser, if this is important. Some of the things I have on file may never be used, but if I want any of them I don't have to worry about how to do it; I just pull out the card.

Also may I urge you to take any lessons on your machine which may be offered. You may be the most talented seamstress in the world but not really know your own machine. The more you know your sewing machine, the more comfortable your sewing, and I would hope, the more enjoyable!



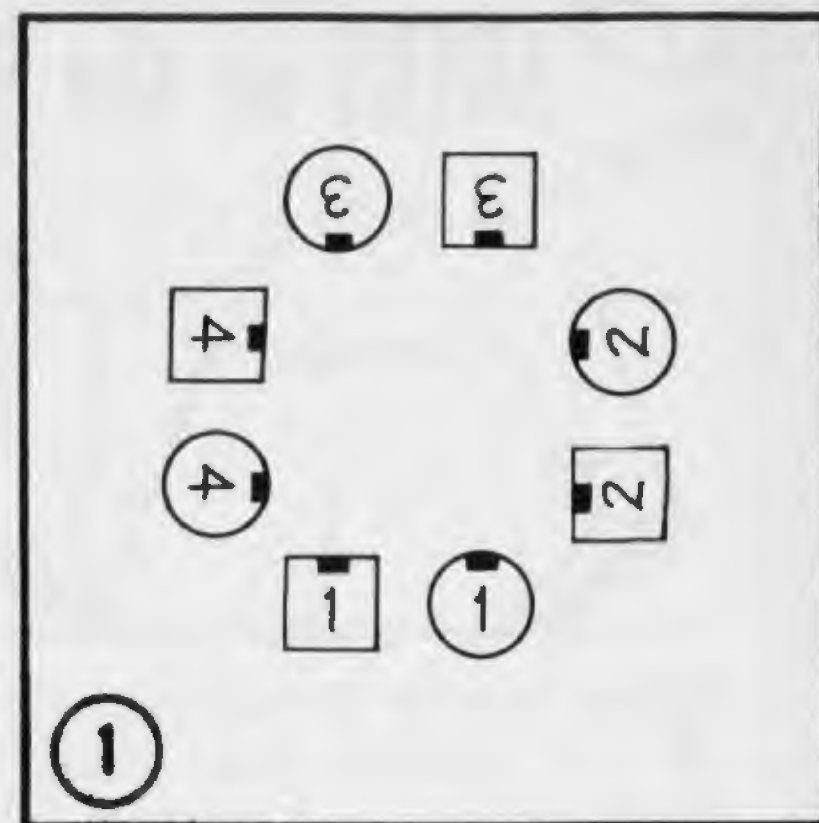


## STAR TO A WAVE

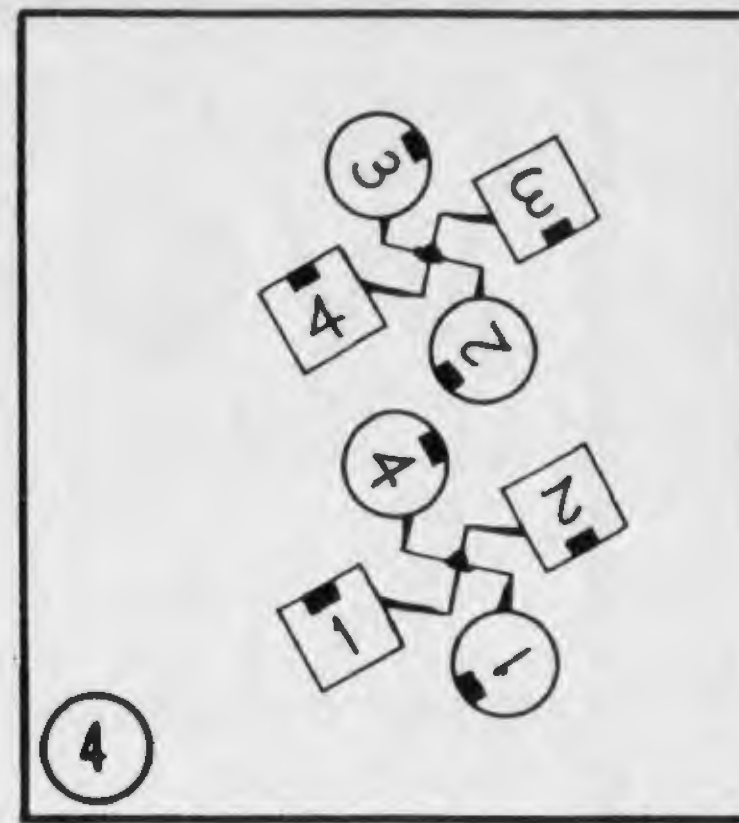
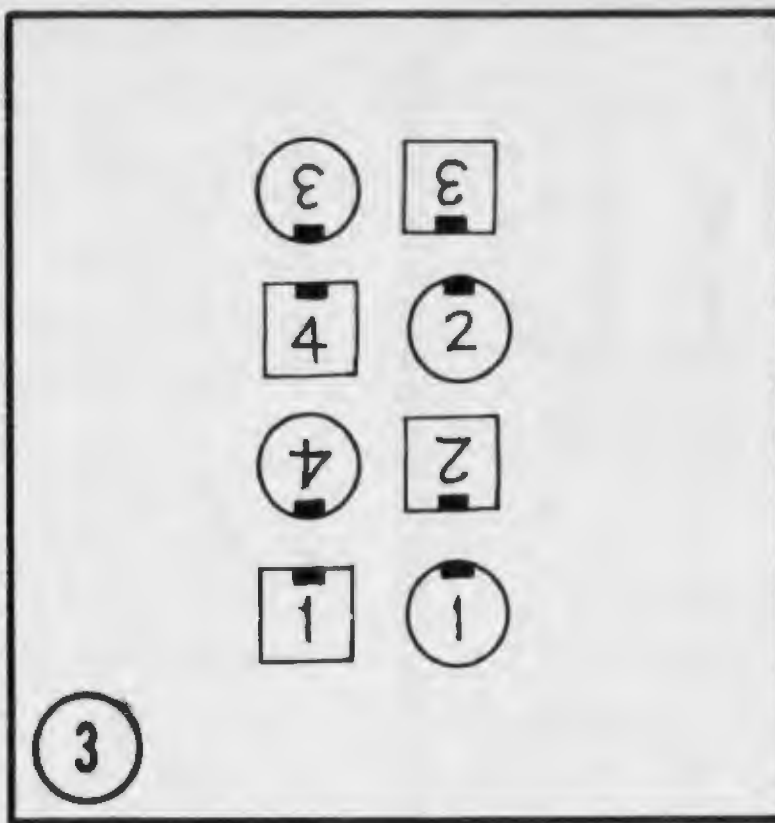
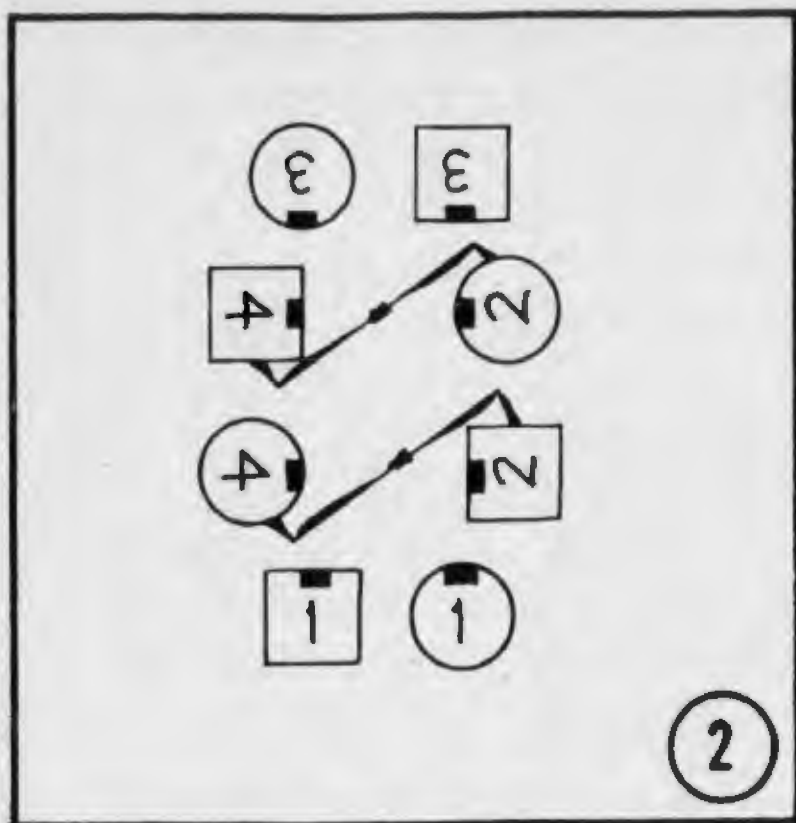
SINCE THE INTRODUCTION of the swing thru and the dozens of calls that work from an ocean wave setup, there have been devised many different ways of getting into an ocean

wave. The simplest, of course, is two facing couples with each dancer stepping slightly to his left and then slightly forward to form the wave. Or, there is the do sa do all the way around and a little bit more to form an ocean wave. Then there is curl to a wave (See SQUARE DANCING, Aug. '72) and roll to a wave (Nov. '70).

Star To a Wave is just one more variation. As an experiment, and to check our system of using diagrams for some of our dance studies and photographs for others, we will be using a combination of the two for the purpose of clarity.







As one means of leading into our example, we start with a square (1) and have the side two couples do a square thru (2) which puts them in an eight chain thru position at the completion (3). At this point we have two pairs of facing couples and this is where Star to a Wave begins. The two facing couples make a right hand star (4). Now we switch to photographs and show the star at the same position with our live dancers (5). Continuing to turn the star 180°, the dancers move until those who were on the inside are now on the outside of the square (6).

In this particular example the men retain

the right hand of the lady in front of them in a square and at the same time each person releases the right hand star (7). While the men move forward to form the ends of an ocean wave, the two ladies move forward and quarter right, catching left hands with each other to form the center of the same wave (8), and the movement is completed.

The movement flows quite smoothly and if dancers realize that they are to star only half-way around, they start moving into the wave after approximately three steps. A fairly descriptive call and one which provides another way of forming an ocean wave.





# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Germany

The Beaux and Belles of Frankfurt will hold their 20th Anniversary dance in August. This is the oldest club in Germany and members are trying to collect any information about the club that any reader may have. They would like to know who the callers were, the officers, where the group danced, any activities held by the members, and what dances were popular at the time they were with the club. If anyone has pictures pertaining to the Beaux and Belles that they would care to contribute it would be greatly appreciated and the pictures would be returned to the sender. Any such information and/or pictures may be sent to Cpt. D. L. Wilson, 501-50-4293, 228th AG Co (Postal), APO New York, New York 09082.

## Kentucky

The Kentuckiana Square Dance Association held its annual spring festival, The Fantabu-

A portion of the fifty Lehigh Valley square dancers (left) who culminated Square Dance Week last September by holding a dance at the Wanamaker, Kempton and Southern Railroad Station in Pennsylvania and later participated in a potluck supper (right).

lous Fifteenth, in April at the Fair and Exposition Center in Louisville. Gary Shoemake, Jon Jones, and Bailey Campbell were featured on squares, with John and Wanda Winter leading the rounds. A special badge was designed to mark the occasion and was given to each "all event" dancer.

## Wyoming

Sponsored by the Cody Cast Offs, July 3rd is the date set for Cody's annual Stampede Days open street dance. Jerry Hamilton of Columbus, Montana will call for the dancing.

## Virginia

Way down south in the land of cotton, tobacco and peanuts, a handful of brave hearted souls labored long and hard for the love of their fellow square dancers. Now, their labors have been rewarded with the formation of VASSARDA, the new square dance association of the Commonwealth of Virginia. Edwin and Janice Phelps are serving as the first elected presidents of the association. They are assisted by Fred and Minnie Martin, Everett and Marion Craig, Bob and Eileen Bell, Dick and Beverly Hanna, and Ed and Vernice Wolfe.

## Iowa

Stroll through the streets of Decorah, Iowa, visit a museum and showing of Nordic crafts, food and culture July 26 and 27 at the Nordic Fest Celebration. Al Cooper and Norm Indvik will be calling for free dancing in the street. An alternate location is available, in case of rain.

## Arizona

There will be dancing all summer in Scottsdale. Ken Ehrardt will call every Monday and the 2nd, 4th and 5th Fridays at the El Dorado Recreation Center, 2311 N. Miller Road. For information call 946-3709.





Dancers from four clubs in the Canal Zone swing and whirl at the 2nd Square Dance Jamboree which was held at Hotel El Panama. Clubs represented were the Canal Kickers from the Atlantic side, Snoopy Squares, Crosstrailers and Star in a Circle from the Pacific side.



Saguaro Singles dance every Monday night (except when schools are closed) at Tucson High Community School Cafeteria. This school is open all summer and is located at 400 N. 2nd Avenue. Dances are open to all ages. This is a small club, but they are a fun group. Biggest problem is that they have plenty of gals but can't seem to get the guys out. For information on the group call Rose, 795-2298.

—Rose Hutzler

#### Ohio

Bellevue Scrambled Squares are sponsoring two free dances at Greenwood Heights Park in Bellevue. On June 28 the 1st Annual Cherry Festival will be held. And six nights later dancers will gather to participate in the dancing at the 2nd Annual July 4th square dance.

#### West Virginia

Huntington's square dancers are primed for their 4th Annual Square and Round Dance Festival set for July 26, 27, and 28, at the New Marshall University Student Center. The floor is wood, the sound is good and the building is air conditioned. And something extra is added—all the free water the dancers can drink. All that remains is for the callers to step up to the mike and give out with the calls. On staff are Jerry Haag, Sonny Bess, Bill Claywell and Al Hosmer, with Ray and Bea Dowdy conducting the rounds.

#### Montana

An enthusiastic group of dancers make up the Jeans and Janes club in Havre. The dancers

meet every first, third and fifth Thursday to dance to the calling of club caller, Max Conner. The club has enjoyed two classes of beginners this year and during the year has sponsored several visiting callers. To conclude a most successful year they have scheduled two special dances; one on June 14 featuring Beryl Main and the other on June 20 featuring Johnny LeClair.

—Mildred Connor

#### Georgia

The Georgia Callers Association recently elected to office this year the following: Georgia Watson, President; Dick Barker, Vice-President; Bobby Hollis, Secretary and Ed Hawkins, Treasurer.

The Fourth Annual Jekyll Fun Fest will be held July 13 and 14 on Jekyll Island. Cal Golden and Dick Barker will call for the Friday and Saturday dances; George Watson will emcee the Earlybird Dances on Wednesday and Thursday. Charlie and Madeline Lovelace will be on hand to conduct the round dancing. With the above staff and beautiful Jekyll Island, once the playground of millionaires with its white sandy beaches sparkling like diamonds and golden sunsets, dancers attending will store up a wealth of happy memories.

Dancers in the State of Georgia would very much like to place a bid to the National Executive Committee for a National Convention to be held in the state. Unfortunately, facilities are just not adequate enough. At the present



# ROUND THE WORLD of SQUARE DANCING

time a new Convention Center is going through the Legislature to be built in Atlanta, so perhaps in the near future there will be facilities available. The State Square Dance Association has adopted for its slogan for the State Convention next year—Dancing is Alive in '75. Dancing is good and enthusiasm is high throughout the entire state.

—Dick and Tessie Gerfen

## New York

Staten Island Square Set members were involved in a very worthwhile project last fall and winter, sparked by the club's round dance instructors, John and Kay Adams. When the Scott Paper Towel Company came up with an offer to send one plush teddy bear for each 15 "seal of quality" seals from the wrapper of a roll of Viva paper towels, Kay took this idea and began to promote the teddies at every dance. Dancers were asked to save the seals and send them to Kay. As a result of this promotion, 35 of the teddy bears were distributed to handicapped children at the club's Christmas dance last December. John and Kay moved to Florida in March and Staten Island Square Set held a special dance for them in February. After 25 years in the activity, it's a sure bet that they will continue to contribute to the square and round dance activity in their new home.

## Pennsylvania

Square dancers frequently dance star thrus, slide thrus, etc. The latest thing danced by 70 squares was a "Come Thru." The occasion was a "Helping Hand Dance" sponsored, at the suggestion of caller Buck Fish and his wife, Edie, by the Buckaroos of Doylestown for a

fellow club member who suffered a serious illness. Did the dancers "come thru?" They did, to the tune of a fund of \$3,700.00—a fantastic sum to be raised at a single dance.

## Oregon

The 1974 Oregon State Square and Round Dance Festival is scheduled for July 18, 19 and 20 at the Fairgrounds in Salem. There will be spacious air conditioned halls in a park-like setting, ample parking and camper space available. Melton Luttrell will be featured on squares, with Wayne and Norma Wylie conducting the rounds. A style show, skits, exhibitions, commercial booths, golf tournament and afterparties each night, plus lots of dancing are on the agenda.

—Clinton and Lucille Barnes

## Massachusetts

The Chicopee Square Dance Club will hold dances every Thursday except July 4 during June, July, and August this year at the Polish Citizens Club, 515 Granby Road, Route 202 in South Hadley. The hall is air conditioned; the level is experienced.

## Colorado

"Whereas, June 7 and 8 are the designated dates of the 20th Annual Colorado State Square Dance Association Festival in Pueblo, and whereas, square dancers are young (and kid-like) in heart, and whereas, square dancers

### 美國方塊舞演講及示範表演

TSgt. Leroy Foster

&

The Ting Hao Square Dancers

Present

The American Square Dance

(English Lecture and Demonstration)

主講：福斯特先生

表演：美國頂好方塊舞團

時間：民國六十三年正月五日下午7時30分

Time: 7:30 p.m., January 5, 1974

地點：台中市順十路美國新聞處禮堂

Place: USIS Taichung Auditorium

主辦：台中美國新聞處

免費入場券



Tickets were issued to local Nationalist Chinese for the lecture and demonstration of American square dancing in Taichung, Taiwan (above right). Over 250 turned out for the affair (left). (See story under Taiwan, page 35.)



Members of Cherokee Squares and Acres Shakers danced up a storm following this Grand March at their co-sponsored festival in 1973, held at Omaha Center in Cherokee Village, Arkansas. Since it was such a success, the event was scheduled to be repeated in 1974.



always have as much fun as kids on a merry-go-round, therefore, let it be known that the 1974 Colorado State Festival is named the '20th Merry-Go-Round,' the greatest square dance on earth." A flyer accompanying this proclamation pictured a clown holding several balloons which listed Chuck Bryant as feature caller and all of the events scheduled for the festival, to be held at the Fairgrounds in Pueblo. Claude and Polly Potter, CSSDA Publicity Chairmen are to be congratulated for a most unusual way of publicizing a square dance event.

#### **Taiwan**

Assigned by the military to Ching Chuan Kang, Taiwan, Leroy Foster recently had the opportunity to call a square dance for the local Nationalist Chinese in Taichung. It went so well that over 260 people turned out for the dance. The affair was sponsored by the United States Information Service, whose function is to promote American sub culture and let the Chinese know of some of the activities of Americans. The Ding Hao Square Dancers came from Taipei to give the demonstration, and they certainly added a great deal to the program with their square dance outfits and happy attitudes. The potential for square dancing to grow is very high and Leroy has been asked to call and teach at one of the colleges in the area. And so, another international door is open to the activity of square dancing.

#### **Washington**

Square and round dance activities will be centered for the summer square dance season at the Seattle Center, site of the 1969 National Convention. The first major event will be the 24th Annual State Festival, June 21 and 22.

Bob Van Antwerp, square dance leader, Bob Osgood, editor and contra expert, and Jack and Darlene Chaffee, round dance teachers, will hold forth in the Coliseum, North Court Rooms and Food Circus. Next major event will be the Silver Seafair Ball to be held August 3 at the Seattle Center Exhibition Hall and Snoqualmie Room. It is fitting that Central Puget Sound Council should help Seafair celebrate its 25 years of fun and activities as the local square dancers have had a Seafair event almost every year since Seafair began in 1949. Last but not least are the free dances held every Friday night in the Food Circus at the Seattle Center grounds. The dances are hosted by Central Puget Sound Council Clubs, Teachers, and Callers.

#### **Oklahoma**

Otto's Square Dance News Roundup is still a regular feature on KVOO Radio in Tulsa. KVOO donates the radio time and Otto Dunn donates his time as MC. This is free advertising for all square dancers and callers, everywhere. The primary purpose is to promote square dancing. Over 15,000 cards and letters were received from dancers during the program's first year on the air. Special guests are featured each week. If you would like to have your club dances promoted or if you'd like to be a guest on the program, contact Otto Dunn. You may write to Otto's Square Dance News Roundup, KVOO Radio, P.O. Box 1349, Tulsa.

#### **Texas**

Stonesteppers Square and Round Dance Club and Dancing Shadows Round Dance Club are co-sponsoring a Trail-In dance to the National on June 25. The Crystal Ballroom in the Baker Hotel in downtown Dallas has been

*(Please turn to page 58)*



# ***The Caller's Cue-Card System***

## **MAINSTREAM BASICS FILE**

A selection from the Caller's Cue-Card System, for the caller who wants teaching sequences and dance material for the movements which are used the most frequently in today's square dancing—in classes, clubs, and open dances everywhere. An excellent starter set for the newer caller, the MAINSTREAM BASICS FILE contains all of the most popular movements from the Caller's Cue-Card System.

Included is a complete beginner course, plus teaching material and exploratory figures for the most popular movements in today's dancing—more than three hundred different figures, in a file case, all completely indexed for instant reference and easy refiling. Includes all of the following movements:

**ALLEMANDE THAR  
BARGE THRU  
BEND THE LINE  
BOX THE FLEA  
BOX THE GNAT  
CAST OFF 3/4 ROUND  
CENTERS IN  
CIRCULATE  
CLOVERLEAF  
CROSSTRAIL  
DIVE THRU  
DIXIE STYLE  
DOUBLE PASS THRU  
EIGHT CHAIN THRU  
FOLD  
GRAND SQUARE & VARIATIONS  
LADIES CHAINS  
OCEAN WAVE**

**PASS THRU  
RIGHT & LEFT THRU  
RUN  
SIDES/OUTSIDES DIVIDE  
SLIDE THRU  
SLIP THE CLUTCH  
SPIN CHAIN THRU  
SPIN THE TOP  
SQUARE THRU  
STAR  
STAR PROMENADE  
STAR THRU  
SWING THRU  
TRADE  
TURN THRU  
WHEEL & DEAL  
WHEEL AROUND**

If you are not among the many callers now using the material in the Caller's Cue-Card System, here's how you can try it out on your own dancers, at our risk. The price of the MAINSTREAM BASICS FILE is \$25.00, postpaid anywhere in the United States or Canada. (Californians please add 5½% sales tax; Canadians add current exchange rate.) Please send payment with your order, or specify C.O.D.

### **OUR MONEY-BACK GUARANTEE**

You have 30 days to examine the system, and use the material at your own classes and dances. If you aren't completely satisfied, return the file for full refund of the purchase price. Send check or money order for MAINSTREAM BASICS FILE to:

**HILTON AUDIO PRODUCTS  
1033 E. SHARY CIRCLE, CONCORD, CALIF. 94518  
Telephone (415) 682-8390**



*Sets in Order*

# WORKSHOP

FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING



*June, 1974*

**H**I HO! HI HO! It's off to Missouri we go to visit one of Bob Wickers' three clubs in the St. Louis area. As always we present some of the calls we may expect Bob to use at this club dance. Remember, these are not necessarily Bob's original calls; like most callers he has his favorites, as do the dancers, and this material may be original with Bob, calls he has heard someone else use or figures that go together in a natural sequence. Try them for size—you'll like them!

Sides square thru four hands  
Swing thru the outside two  
Boys run  
Girls cast off three quarters  
Diamond circulate  
Boys cast off three quarters  
Tag the line to the right  
Wheel and deal  
Dive thru  
Square thru three quarters  
Left allemande

Head couples curlique  
Boys run  
Do sa do to an ocean wave  
Explode the wave  
Partners trade  
Flare the star  
Flutter wheel  
Slide thru  
Star thru  
Flutter wheel  
Sweep a quarter  
Left allemande

Sides square thru four hands  
Curlique  
Cast off three quarters  
Ladies trade  
Boys fold  
Peel the top  
Box the gnat  
Right and left thru  
Slide thru  
Swing thru  
Girls fold  
Peel the top  
Right and left thru  
Square thru three quarters  
Left allemande

Heads swing star thru  
Circle four to a line  
Pass thru  
Boys trade  
Centers trade  
Ends of the line trade  
Boys trade  
Left allemande

Side couples lead right  
Circle to a line of four  
Pass thru  
Girls trade  
Centers trade  
Ends of the line trade  
Girls trade  
Everyone curlique  
Girls U turn back  
Square thru three quarters  
Left allemande

Head couples spin the top  
Turn thru  
Circle four to a line  
Half square thru you go  
Cloverflo  
Star thru  
Slide thru  
Eight chain three  
Left allemande

(62)  
Side ladies chain to the left  
New side ladies chain across  
Head couples square thru four hands  
Do sa do to an ocean wave  
All eight circulate one time  
Swing thru  
Boys run  
Wheel and deal  
Right and left thru  
Dive thru  
Pass thru  
Square thru three quarters  
Left allemande

(60)  
Sides square thru four hands  
Swing thru  
Girls circulate  
Boys trade  
Boys run  
Bend the line  
Swing thru  
Spin the top  
Pull 'em by  
Left allemande



Heads star thru  
California swirl  
Scoot back  
Boys run  
Slide thru  
Curlique  
Right and left thru  
Curlique  
Boys run  
Bend the line twice  
Square thru three quarters  
Left allemande

Heads lead right  
Circle to a line  
Curlique  
Triple scoot  
Boys run  
Star thru  
Right and left thru  
Flutter wheel  
Sweep a quarter to two-faced line  
Wheel and deal  
Star thru  
Cross trail thru to corner  
Left allemande



**BOB  
WICKERS**

*On the staff of 12 square dance camps and institutes as well as Square Dance Magazine, Bob Wickers has called in 39 states, Canada, The Bahamas, and Mexico. He calls regularly for three clubs in the St. Louis, Missouri, area, travels every weekend, has four two-week tours yearly and manages to teach a class of beginners every year. Bob began square dancing in 1957 and by 1959 had started calling in his home area. In 1964 he began accepting out of town dates and in 1968 took the big step of becoming a full time, professional traveling caller. He has some 14 records to his credit on Square Tunes and Hi-Hat labels. His latest is "Me and My Shadow" on Hi-Hat. The Wickers own a travel trailer and Shirley, his wife, accompanies Bob on almost all of his tours.*

Heads star thru  
Veer left  
Wheel and deal  
Pass thru  
Do sa do to a wave  
Double circulate  
Double swing thru  
Double spin the top  
Double spin chain thru  
Right and left thru  
Dive thru  
Square thru three quarters  
Left allemande

#### OOPS

By Ron Mineau, Arroyo Grande, California  
Heads pass thru, partner trade  
Star thru, pass thru  
Curlique  
Scoot back (boys turn thru)  
Scoot back (girls turn thru)  
Walk and dodge  
Partner trade  
Right and left thru  
Slide thru, swing thru  
Boys run, wheel and deal  
Curlique, walk and dodge  
Allemande left

Here are calls taken from the Sets in Order American Square Dance Society 1974 Red Premium Album using basics 1-50.

**Bruce Johnson, Santa Barbara, California**

(33)

Four men walk across the hall  
Swing the opposite girl  
Promenade don't slow down  
One and three wheel around  
Right and left thru  
Pass thru on to the next  
Right and left thru, star thru  
Dive thru, pass thru  
Everybody pass thru  
Left allemande

(45)

One and three go up and back  
Roll a half sashay  
Opposite right, box the gnat  
Look her in the eye, half square thru  
Box the gnat, look her in the eye  
Half square thru  
Line of four go out and back  
Arch in the middle, ends duck in  
In the middle pass thru  
Opposite box the gnat  
Look 'em in the eye, half square thru  
Line of four go out and back

#### SPECIAL WORKSHOP EDITORS

Joy Cramlet	. . . . .	Coordinator
Dick Houlton	. . . . .	Square Dance Editor
Don Armstrong	. . . . .	Contra Editor
Ken Collins	. . . . .	Final Checkoff



Ends duck into the middle  
 Box the gnat, half square thru  
 Face out and separate  
 Walk around two standing people  
 Walk past partner  
 Left allemande

(48)

Promenade don't slow down  
 Backtrack, keep walking  
 As couples back away, circle left  
 New corner allemande  
 New partner promenade  
 Side gents and the girl with you  
 Wheel around and pass thru  
 On to the next and circle four  
 Head gents break to a line of four  
 Go up to the middle and come on back  
 Cross trail thru  
 Skip one living corner  
 Left allemande

(22)

Circle left, left allemande  
 Turn partner right  
 Girls star in the middle  
 Men walk outside  
 Same partner turn by the right  
 Men star in the middle  
 Girls walk outside  
 Same partner turn by the right  
 Turn corner by the left  
 Girls star, men walk outside  
 Same corner turn by the left  
 Men star, girls walk outside  
 Same corner left allemande

#### VEER DO WE GO FROM HERE

By Ken Kernan, SQUARE DANCING Staff

Heads right circle to a line  
 Star thru, pass to the center  
 Veer to the left, veer to the right  
 Right and left thru  
 Pass to the center  
 Veer to the left, veer to the right  
 Veer to the left, veer to the right  
 Left allemande

Here are calls taken from the 1974 Green Premium Album featuring Experimental Movements.

Jim Mayo, Magnolia, Massachusetts

Allemande left in an alamo style  
 Boys run right, boys run left  
 Girls run right, girls run left  
 Left allemande

Heads curlique, boys run right  
 Star thru, go up and back  
 Spin the top, boys run right  
 Girls turn right three quarters  
 Diamond circulate  
 Boys turn right three quarters  
 Boys run left, left swing thru  
 Left allemande

Side ladies chain, sides star thru  
 Right and left thru, pass thru  
 Star thru, go up and back  
 Right and left thru, slide thru  
 Spin chain the diamond  
 Swing thru, boys run right  
 Bend the line, go up and back  
 Pass thru, wheel and deal  
 Substitute, right and left thru  
 With a full turn to the outsides  
 Left allemande

Promenade don't slow down  
 Sides wheel around  
 Right and left thru  
 Flutter wheel  
 Spin the top, turn thru  
 Left allemande

Heads right and left thru  
 Half square thru, swing thru  
 Boys run right  
 Girls turn right three quarters  
 Diamond circulate, girls circulate  
 Diamond circulate  
 Girls turn right three quarters  
 Wheel and deal, right and left thru  
 Star thru, swing thru  
 Box the gnat, cross trail thru  
 Left allemande

#### SINGING CALL\*

##### OKLAHOMA HILLS

By Monty Wilson, Malibu, California

Record: MacGregor #2143, Flip Instrumental  
 with Monty Wilson

OPENER, MIDDLE BREAK  
 All four ladies chain  
 Straight across that ring  
 Join hands circle left around  
 Allemande left and allemande thar  
 Go right and left then star  
 The men back in  
 You back that star on down  
 Shoot that star do a curlique  
 Men run to the right you do  
 Left allemande come back and promenade  
 Way down yonder in the Indian nation  
 I rode my pony on the reservation  
 The Oklahoma hills where I was born  
 FIGURE:

Heads you promenade halfway with that maid  
 Two and four right and left thru in time  
 Roll a half sashay then pass thru that way  
 Separate round one make that line  
 Up to the middle and back then  
 Star thru pass thru trade by  
 Swing that corner lady promenade  
 Way down yonder in the Indian nation  
 I rode my pony on the reservation  
 The Oklahoma hills where I was born.

SEQUENCE: Opener, Figure twice, Middle break,  
 Figure twice.



# ROUND DANCES

## HAND ME DOWN HEART — Grenn 14187

Choreographers: Jack and Lee Ervin

Comment: The waltz routine is not too difficult and the music has a definite beat to it.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M facing LOD, Touch, —;

### PART A

- 1-4 Fwd, Side, Close; Back, Side, Close; (L) Waltz Turn; (L) Waltz Turn end M facing WALL in LOOSE-CLOSED;  
5-8 Side, Behind, Side end in BANJO M facing LOD; Cross, Side, Close end in SIDECAR M facing RLOD; Cross, Side, Close end in BANJO M facing LOD; Fwd/Check, Behind, Side;  
9-12 Fwd, Lock, Fwd; Manuv, 2, 3 end in CLOSED M facing RLOD;  $\frac{3}{4}$  R Pivot, 2, Back end M facing WALL; Back, Side, Close;  
13-16 Fwd, Side, Hook; Manuv, 2, 3 end M facing RLOD (R) Waltz Turn; (R) Waltz Turn end M facing LOD;  
17-20 Repeat action meas 1-4 Part A;  
21-24 Repeat action meas 5-8 Part A;  
25-28 Repeat action meas 9-12 Part A;  
29-32 Repeat action meas 13-16 Part A except to end in BUTTERFLY M facing WALL;

### PART B

- 1-4 OPEN Fwd Waltz; Change Sides, 2, 3 end in OPEN facing RLOD; Backup Waltz, 2, Turn to face partner and COH; Change Sides, 2, 3 end in OPEN facing LOD;  
5-8 Fwd, Lift, —; Thru to face WALL in BUTTERFLY, Side, Close; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;  
9-12 Repeat action meas 1-4 Part B;  
13-16 Repeat action meas 5-8 Part B except second time end in CLOSED;

SEQUENCE: Dance goes thru once plus Part A and Ending.

Ending:

- 1-3 (Twirl) Side, Behind, Side; Thru, Side, Close; Apart, Point, —.

## TASTE OF HONEY — Grenn 14187

Choreographers: Phil and Norma Roberts

Comment: An interesting routine part in two-step and part in waltz. The music is the once popular tune "Taste of Honey."

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

### PART A

- 1-4 Waltz Away, 2, 3; (L Spin end in BUTTERFLY SIDECAR) Fwd, Check/R Turn, Recov; Twinkle, 2, 3 end in BANJO M facing LOD; Thru, Flare to CLOSED M

facing RLOD, —;

- 5-8 (R) Waltz Turn; (R) Waltz Turn end in SIDECAR M facing RLOD; (R Twirl) Back,  $\frac{1}{2}$  L Turn to face LOD, Fwd to OPEN; Fwd, Draw, —;

- 9-12 Fwd, Fan, Point; Fwd, Flare to BUTTERFLY M facing DIAGONAL LOD and WALL, Cut; Fwd, Lock, Fwd; Thru to CLOSED M facing WALL, Side, Close;  
13-14 REV SEMI-CLOSED facing RLOD Side, Draw, Close; Side, Draw, Close;

### PART B

- 1-4 Turn quickly to face LOD in SEMI-CLOSED for Fwd Two-Step/Fwd Two-Step end in CLOSED M facing WALL; Side, Behind, Side, Front end in SEMI-CLOSED facing LOD; Fwd Two-Step/Fwd Two-Step end in CLOSED; Pivot, 2 end in SEMI-CLOSED facing LOD, Walk Fwd, 2;  
5-8 OPEN Fwd, Lock, Fwd Two-Step; Fwd, Lock, Fwd Two-Step; Fwd, Close, Back,  $\frac{1}{4}$  R Turn to face WALL in CLOSED; Dip Back, —, Recov to BUTTERFLY, —;

SEQUENCE: Dance goes thru three times. Third time thru recover to SEMI-CLOSED for Ending.

Ending:

- 1-2 (Twirl) Fwd, Turn to face WALL in CLOSED, Side, Close; Apart, —, Ack, —.

## THE MOON IS YELLOW — Hi-Hat 922

Choreographers: Eddie and Audrey Palmquist

Comment: A contemporary tango to a big band instrumental with a strong "Argentine Tango" beat.

### INTRODUCTION

- 1-4 CLOSED M facing WALL Wait; Wait; Side Corte, —, Recov, Touch; Fwd, Side, Draw, —;

### PART A

- 1-4 SEMI-CLOSED Fwd, —, Manuv to CLOSED M facing RLOD, —;  $\frac{1}{2}$  R Pivot, 2, Point end M facing LOD, —; Corte, —, Recov, —; Fwd, Side, Draw, —;  
5-8 BANJO M facing LOD Fwd, —, 2, —; Rock Fwd, Recov, Back, Back; Back Fan, —, Thru Pickup to CLOSED, —; Fwd, Side, Draw, —;  
9-12 Repeat action meas 1-4 Part A;  
13-16 Repeat action meas 5-8 Part A;

### PART B

- 1-4 SEMI-CLOSED Fwd, —, 2, —; Run, 2, 3, R Turn to face WALL in REV SEMI-CLOSED; Fwd, —, 2, —; (L Twirl) Fwd, 2, Side, Touch end in CLOSED M facing LOD;  
5-8 Side Corte, —, Recov, —; Thru, Point, Thru Fan to SEMI-CLOSED, —; Thru Fan, —, Thru Pickup to CLOSED M facing LOD, —; Fwd, Side, Draw, —;

### PART C

- 1-4 Side blend to SEMI-CLOSED facing COH, —, Thru Pickup to CLOSED M facing COH, —; Fwd, L Turn, Side, Draw end-



ing M facing RLOD in CLOSED; Side to SEMI-CLOSED, —, Thru Pickup to CLOSED M facing WALL, —; Fwd, Side, Draw, —;

- 5-8 (Corte, —, Flare, —) Corte, —, Recov, Point end in SEMI-CLOSED; (Continue Flare, Side, Thru, Point) —, —, Thru twd COH, Point; SEMI-CLOSED M facing Recov, Pickup to CLOSED M facing WALL, —; Fwd, Side, Draw, —;

SEQUENCE: A — B — C — A — B — C plus Tag.  
Tag Hold one slow count and on last heavy note Side Corte twd LOD.

### ROCK ANYTIME — Hi-Hat 922

Choreographers: Clark and Maxine Smith

Comment: A very easy two-step done to the old standard tune "Anytime" in a lively rock beat.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M facing WALL, —, Touch, —;

#### PART A

- 1-4 Rock Side, —, Recov, —; Cross, Side, Cross, —; Rock Side, —, Recov, —; Cross, Side, Cross, —;

- 5-8 Side, Behind, Side, Behind end in SEMI-CLOSED facing LOD; Walk Fwd, —, 2 end in CLOSED M facing WALL, —; Turn Two Step; Turn Two-Step end in BUTTERFLY M facing WALL;

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED:

#### PART B

- 1-4 Fwd Two-Step; Rock Fwd, —, Recov, —; Bwd Two-Step; Rock Back, —, Recov to face WALL in CLOSED, —;

- 5-8 Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Back, —; Rock Back, —, Recov to SEMI-CLOSED facing LOD, —;

- 9-12 Fwd Two-Step; Fwd Two-Step; Cut Back, 2, 3, 4; Rock Back, —, Recov to OPEN-FACING M facing WALL, —;

- 13-16 Side, —, Behind, —; Side, —, Thru to CLOSED, —; Turn Two-Step; Turn Two-Step end in BUTTERFLY M facing WALL;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 (Twirl) Side, —, Behind, —; Apart, —, Point, —.

### FORGET ME NOT WALTZ — Grenn 14188

Choreographers: Koit and Helen Tullus

Comment: An easy waltz and music with a big band sound.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

#### PART A

- 1-4 Waltz Away, 2, 3; Waltz Together, 2, 3 M face WALL in BUTTERFLY; Solo Roll LOD, 2, 3; Thru, Side, Close;

- 5-8 Thru, Side, Close; Manuv, 2, 3 end in CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end in BUTTERFLY M facing WALL;

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED facing LOD:

#### PART B

- 1-4 Fwd Waltz, 2, 3; Step, Swing, —; Fwd Waltz, 2, 3; Step, Touch to face WALL in BUTTERFLY;

- 5-8 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side end in SEMI-CLOSED facing LOD; Fwd, Touch, —;

- 9-12 Repeat action meas 1-4 Part B:

- 13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M facing WALL:

SEQUENCE: Dance goes thru twice except last time thru Part B do Thru, Face, Close; Apart, Point, —.

### DOWN SOUTH TWO-STEP — Grenn 14188

Choreographers: Fred and Emily Leach

Comment: Peppy music and an active two-step routine.

#### INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

#### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd end facing WALL in LOOSE-CLOSED, —;

- 5-8 Side, —, Behind, —; Side, —, Thru to CLOSED, —; Turn Two-Step; Turn Two-Step end in SIDECAR M facing RLOD;

- 9-12 Back, —, Back, —; Back, Cut, Back, —; Back, Cut, Back, —; L Turn to face LOD in BANJO, —, Fwd, —;

- 13-16 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end M facing WALL, —; Side, —, Behind to LOOSE-SIDECAR, —; Side, —, Front to BANJO M facing LOD, —;

#### PART B

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, —, Fwd/Check, —; Behind, Side, Fwd, Lock;

- 5-8 Fwd, —,  $\frac{1}{4}$  R Turn face WALL in CLOSED, —; Side, Close, Fwd, —; Side, Close, Thru, —; Side, Behind, Side, Front to BUTTERFLY;

- 9-12 Side, —, Behind, —; Side, Close, Side, —; Side, —, Behind, —; Side, Close, Side, —;

- 13-16 Rock Apart, —, Recov, —; Change Sides Two-Step end BUTTERFLY M facing COH; Rock Apart, —, Recov, —; Change Sides Two-Step end in SEMI-CLOSED facing LOD;

SEQUENCE: A — B — A — B — A — 1st 8 meas of B plus Ending.

Ending:

- 1-2 (Twirl) Side, —, Behind, —; Side, Close, Apart, Point.



These two by Bob McCarron, Stoughton, Massachusetts have just basics 1-75 in them.

(75)

Heads star thru, pass thru  
Spin chain thru  
Girls U turn back, boys circulate  
Cast off three quarters, pass thru  
Tag the line in  
Star thru, trade by  
Allemande left

(62)

Heads pass thru  
Separate around one to lines  
Pass thru, wheel and deal  
Girls turn thru  
Left turn thru with boys  
Girls star right  
Boys turn around  
Allemande left

Here are three interesting dances by Gene Pearson, Groves, Texas.

Heads square thru  
Curlique with outside two  
Swing thru, boys trade  
Girls trade, centers trade  
Boys run, pass thru  
Bend the line, pass thru  
Tag the line and  
Lead couples U turn back  
Left allemande

(72)

Head gents and corner girl  
Forward and back  
Star thru, California twirl  
Pass thru, do sa do (same sex)  
Spin chain thru, boys run  
Right and left thru  
Square thru four hands, trade by  
Find corner left allemande

(47)

Head gents and corner girl  
Star thru, California twirl  
Left allemande

### CONTRA CORNER

#### FIDDLE HILL JIG

By Ralph Page

Formation: 1-3-5-etc. crossed over and active  
Record: Any well phrased 64 count Jig.

Intro — — — —, With the one below do sa do  
1-8 — — — —, Everybody do sa do your own  
9-16 — — — —, Allemande left the one below  
17-24 — — — —, Actives swing in the center of  
the set  
25-32 — — — —, Put her on right go down in  
fours  
33-40 — — — —, Turn alone come back to place  
41-48 — — — —, Same four circle left  
49-56 — — — —, With the music left hand star

### TOM'S HASH

By Tom Hightower, Sacramento, California

Heads half sashay  
Partner tag, swing thru  
Girls trade, boys run  
Half tag the line, ocean wave  
Walk and dodge, partner trade  
Star and slide, wheel and deal  
Left allemande

Gene Pearson, Groves, Texas sent us the following two dances.

Side ladies chain  
Heads right and left thru  
Flutter wheel, curlique  
Walk and dodge, circle up four  
Head gents break to line of four  
Pass thru, tag the line  
Centers in, cast off three quarters  
Star thru, trade by  
Square thru three quarters  
Allemande left

(64)

Heads lead right circle four  
Head men break line of four  
Lines of four pass thru, wheel and deal  
Double pass thru, centers in  
Centers trade, ends run  
Pass thru, wheel and deal  
Double pass thru, centers in  
Centers trade, ends run  
Left allemande

### SINGING CALL\*

#### I'M FREE

By Johnnie Wykoff, Indianapolis, Indiana  
Record: Blue Star #1978, Flip Instrumental with

Johnnie Wykoff

OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters  
Round the ring now join hands and  
Circle left you know  
Left allemande your corner pass by one  
Grand right and left around you go  
Hand over hand and when you meet your lady  
Do a do sa do and promenade  
All promenade honey you will find me  
Happy in my mind because I'm free  
FIGURE:

One and three to the right  
Circle to a line now  
Go forward up and come on back  
Go right and left thru  
Ladies chain straight across the ring  
Boys walk girls dodge left you do  
Boys run to the right and  
Square thru four hands go  
Swing the corner girl and promenade  
Promenade and honey you will find me  
Happy in my mind because I'm free

SEQUENCE: Opener, Figure twice, Middle break,  
Figure twice, Ending.



### **ZINGER (67)**

By Wes Wessinger, San Diego, California

All four ladies chain  
One and three promenade one half  
Two and four right and left thru  
Heads square thru three quarters  
Same two U turn back  
Slide thru  
Square thru three quarters  
U turn back  
Box the gnat, change hands  
Left allemande

### **WHEEL AND DEAL AND WHEEL AND DEAL (65)**

By SSgt Larry J. Habart, APO New York

Heads lead to right, circle to a line  
Heads gents break and make that line  
Forward up and back you reel  
Pass thru with a wheel and deal  
Double pass thru  
First go left, next go right  
Pass thru, cast off three quarters  
Pass thru, cast off three quarters  
Forward up and back you reel  
U turn back with a wheel and deal  
Double pass thru  
First go left, next go right  
Box the gnat with next in sight  
Pass thru, cast off three quarters  
Pass thru, cast off three quarters  
Forward up and back you reel  
Pass thru with a wheel and deal  
Double pass thru  
First go right, next go left  
Pass thru, cast off three quarters  
Pass thru, go on to the next  
Cross trail to your corner  
Left allemande

Try these two sent to us by MSgt. H. E. Merchant, APO San Francisco, California.

Heads lead right  
Circle to a line  
Pass thru, tag the line  
Face out, bend the line  
Flutter wheel, pass thru  
Tag the line, face out  
Bend the line, flutter wheel  
Rock up and back  
Four ladies grand chain four  
Right and left thru  
Cross trail, left allemande

Heads lead right  
Circle to a line  
Pass thru, tag the line  
Face in, flutter wheel (men lead)  
Pass thru  
Wheel and deal, double pass thru  
First go left, next go right  
Flutter wheel (men lead), bend the line  
Box the gnat, cross trail  
Left allemande

### **PARTNER TRADE**

By Cliff Long, Mars Hill, Maine

Heads pass thru  
Partner trade and one quarter more  
Star thru, separate around one  
Into the middle, pass thru  
Partner trade and one quarter more  
Pass thru  
Partner trade and one quarter more  
Square thru three quarters  
Left square thru four hands around  
Partner trade and one quarter more  
Box the gnat, change hands  
Left square thru three quarters  
Do a partner trade, flutter wheel  
Reverse flutter wheel  
Pass thru, partner trade  
Left allemande

### **ARROWHEAD**

By Ed Curran, West Palm Beach, Florida

Heads square thru four hands, curlique  
Walk and dodge, partner trade  
Right and left thru, flutter wheel  
Slide thru, curlique  
Cast off three quarters  
Swing thru, boys run  
Wheel and deal  
Right and left thru, rollaway  
Pass thru, U turn back  
Allemande left

### **SINGING CALL\***

#### **HEE HAW POLKA SQUARE**

By Dave King, Garden City, Missouri

Record: Rockin' "A" #1361, Flip Instrumental  
with Dave King

OPENER, MIDDLE BREAK, ENDING

Sides face grand square  
We're going through a music revolution  
The hippies say they'll overcome us all  
Well while they're blowing smoke  
And air pollution we're hanging on  
With help from Geritol  
Four ladies chain straight across  
Turn the girl and then  
Chain 'em back roll promenade you see  
And you're swinging to that good  
Old square dance music  
And hee haw still looks the best to me  
FIGURE:

One and three promenade go halfway round  
Down the middle and square thru you know  
Four hands and you go right and left thru  
Do a do sa do all the way around  
Make a wave and then  
All eight circulate swing the corner  
Left allemande then promenade you see  
Your swinging to that good old  
Square dance music and hee haw  
Still looks the best to me

SEQUENCE: Opener, Figure twice, Middle break,  
Figure twice, Ending.



These two are by Darrell Hedgecock, Warren, Michigan. **WHAT ALLEMANDE**

Grand right and left  
Twirl promenade  
Heads wheel around  
Square thru three hands, centers fold  
Go left, right and forward two  
Gents swing in, wrong way thar  
Slip the clutch  
Right and left grand

#### **WATCH THAT TEMPO**

Heads swing thru, slide thru  
Swing thru, star thru  
Wheel and deal  
Centers spin the top  
Slide thru, allemande left

#### **VEER HERE**

By Ken Kernen, SQUARE DANCING Staff  
Heads turn thru  
Separate around one  
Into middle left turn thru  
Swing thru outside two  
Boys trade, boys run  
Wheel and deal and veer to the left  
Couples circulate, wheel and deal  
Swing thru, boys trade  
Boys run, wheel and deal  
Veer to the left  
Couples circulate, wheel and deal  
Veer to the left then  
Veer to the right  
Centers veer to the left  
Then veer to the right  
Outsides trade, left allemande

Give these three a try. They are from Bruce Welsh, New Orleans, Louisiana.

(75)

Heads lead right, circle to a line  
Pass thru, tag the line  
Face in, pass thru  
Centers cross run  
New centers cross run  
Bend the line, box the gnat  
Cross trail thru  
Left allemande

(58)

Four ladies chain three quarters  
Heads square thru, swing thru  
Boys cross run, boys circulate  
Left allemande

(75)

Four ladies chain three quarters  
Heads cross trail thru  
Go around two, make a line  
Pass thru, men turn back  
Centers cross run, tag the line  
Leads turn back  
Right and left grand

Here are a couple from John Hayes of Christchurch, England.

#### **SWAP AROUND**

Heads square thru four hands  
Swap around, trade by  
Swap around  
Centers square thru three hands  
Centers in, cast off three quarters  
Line of four slide thru  
Double pass thru  
First couple left, next couple right  
Right and left thru  
Pass thru, wheel and deal  
Two ladies chain, swap around  
Left allemande

#### **BOYS WATCHIT (73)**

Heads slide thru  
Double pass thru  
Peel off to a line of four  
Pass thru  
Wheel and deal  
Boys in front, boys slide thru  
Walk out, turn left  
Between those girls, dixie chain  
First go left, next go right  
Round one into the middle  
U turn back, allemande left

#### **SINGING CALL\***

#### **ROSIE**

By Barry Medford, Houston, Texas  
Record: Dance Ranch #624, Flip Instrumental  
with Barry Medford  
OPENER, MIDDLE BREAK, ENDING  
Join hands and circle left with Rosie  
Go all the way around the ring with Rosie  
Do an allemande left alamo style  
Balance out and in  
Swing thru its forward two  
Hey balance my friend  
Come on swing thru forward two  
Turn thru and now do an allemande left  
That corner girl promenade somehow  
You promenade the ring a rosie ring  
There's a ting ling a ling  
Ling a ling to the name of Rose  
FIGURE:  
Head men and corner girl go  
Forward up and back  
Square thru four hands  
Stay on that middle track  
Now you split those two  
Round one and make a line  
Up to the middle and back  
Then a right and left thru in time  
Cross trail to the corner lady  
Swing that corner girl  
Left allemande the corner  
Promenade that world promenade that ring  
A rosie ring there's a ting ling a ling  
Ling a ling to the name of Rose.  
SEQUENCE: Opener, Figure twice, Middle break,  
Figure twice, Ending.



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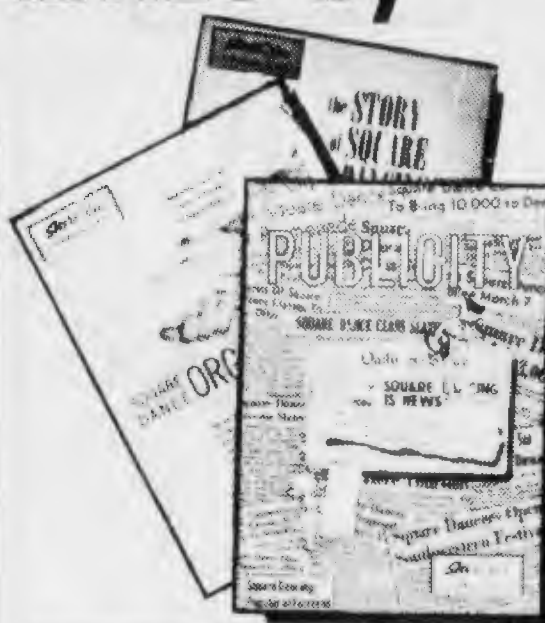
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## CALLER of the MONTH



Chuck Bryant—San Antonio, Texas

AS A MEMBER of the square dance calling profession for some 14 years, Chuck Bryant of San Antonio, Texas, estimates that he has taught over 700 people to square dance through the 22 classes he has conducted since 1961. He has been a full time traveling caller for the past two years and enjoys every minute of it.

Chuck is not only the producer of Mustang and Lightning "S" Records, he also doubles as recording artist and musical arranger for these labels. His wife, Norma Jean, works closely with him in this venture, taking care of the distribution of the records. Chuck lists as his avocation studio sound engineer, which might be expected. Chuck and Norma Jean are the parents of one boy and one girl.

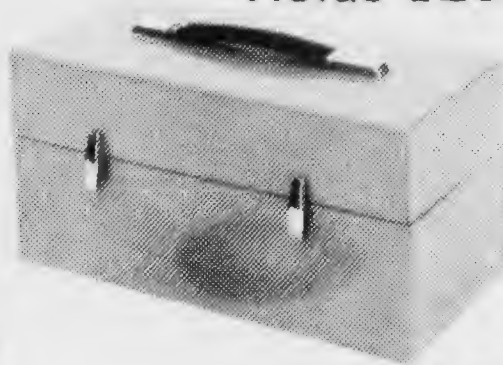
Chuck has conducted and taught several local caller's courses and is a staff member of Cal Golden's Callers' College. He has served on staff at Fun Valley, Lighted Lantern, Gatlinburg Hoedown and Fiesta Week at Eagle Pass. He has attended ten Square Dance Conventions since 1960.

Author of a number of articles on square dancing, Chuck is a member of the San An-

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(LETTERS, continued from page 3)

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Larry and Camilla Westcott  
1232 Harrison  
Edwardsville, Illinois 62025

Dear Editor:

On page nine of the February issue of

SQUARE DANCING is the greatest thing that has ever happened for square dancing and also would be a great thing for our churches if more ministers would participate in the art of calling and teaching. Every member of our club belongs to the church and has expressed their wishes for more ministers to join in the wonderful sport of square dancing in that way we could become closer to our clergymen. The minister of our church is a swell guy and has a most wonderful voice that would be ideal for calling tips on the

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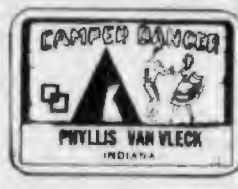
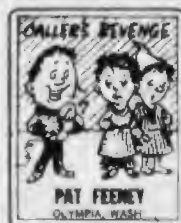
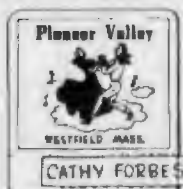
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floor as well as calling the congregation together in prayer. Here's hoping that more clergymen will attend callers' colleges.

Bob Helms

Long Beach, North Carolina

Dear Editor:

My wife and I are square dancers and receive your wonderful magazine monthly. Recently I was asked by local Shriner Horse Patrol to help them with square dancing on horseback. Of course, this was new to me and I accepted this challenge because of my love for square dancing. I was wondering if any of your readers have had any experience with square dancing on horseback. We sure would appreciate any correspondence with anyone with this knowledge.

Hugh DeGroff

2507 - 19th Avenue

Rockford, Illinois 61108

We have known of a number of horseback square dance groups in the past. However, in checking recently, we have discovered that these groups are no longer active. Perhaps someone will see this letter and get in touch with you. — Editor

Dear Editor:

Last night we traveled to the Flying Squares Club and noticed that before the program began someone had thoughtfully brought not only the banner boards but also an American flag to stand on the platform next to the caller. Our caller got us all up in squares and then announced, "Our National Anthem." We all turned to face the flag and he played our national song. Patriotism? A little corny? We thought it was a wonderful idea! At a time when we all need to join together to support our country, the display of the flag and the



music of the national anthem are a very appropriate way to begin an evening of square dancing.

Allen and Virginia Finkenaur  
Trumbull, Connecticut

Dear Editor:

I would certainly like to agree with Jim Jenkins, from Omaha, Nebraska, whose letter you printed in the last issue. Almost a year ago we ran into a cute line dance called "Popcorn" in Cheyenne, Wyoming, and decided to try it with our teen group. I couldn't remember the exact routine so I asked at the National Convention in Salt Lake, spoke to our local round dance leaders and wrote to Round Dancer Magazine . . . no one knew and were unable to help us. We finally wrote to Cheyenne and got the routine. Much to my chagrin, it came out the next month in American Square Dance magazine. My only point in writing this is to point out that the very simple dances are the ones that get the crowds and are likely where the new dancers get started in round dancing. Why don't the round dance teachers plan one or two very easy dances during the evening to try to get a beginner couple started?

Fred Jones  
Hooper, Colorado

Dear Editor:

I have been using the Sets in Order Caller/Teacher Manual for the first 50 Basics this past year and the results have been very rewarding. Because of my 23 years of calling experience I was reluctant to try the teaching procedures of others. The more carefully I followed the Manual, the more I became impressed with the amount of thought and planning that went into the Manual's preparation.

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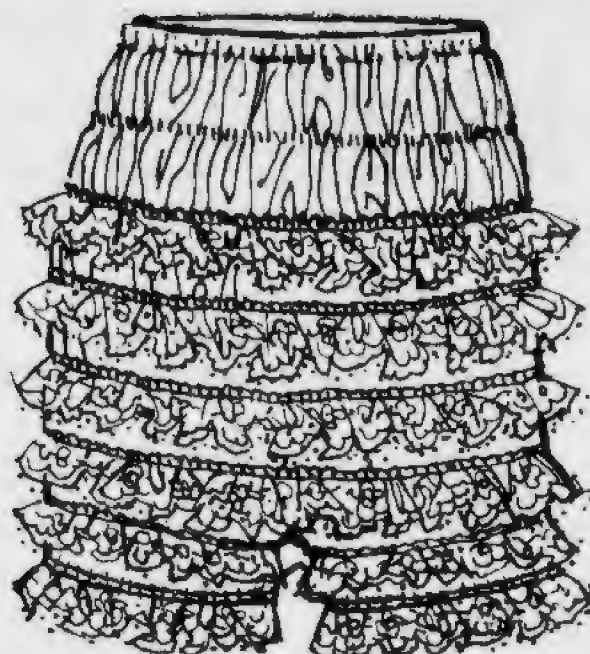
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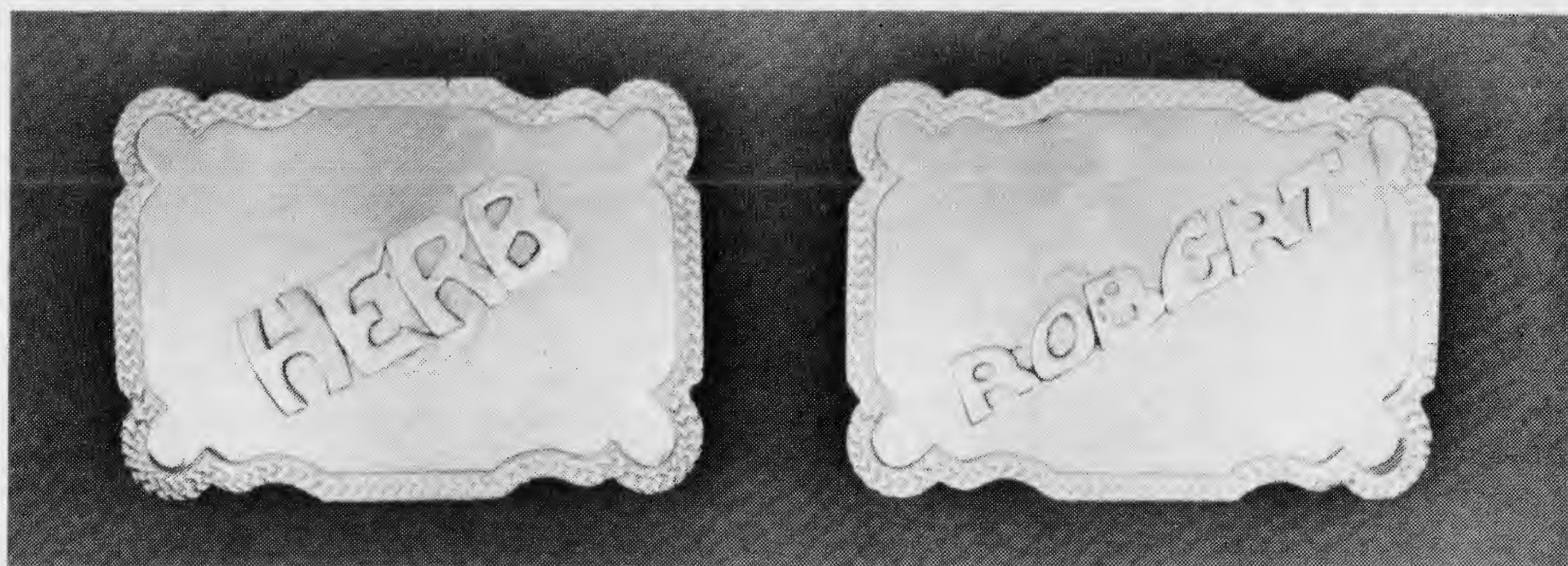
The need for an effective teaching program existed because the local square dance program had dwindled from 12 squares in the late 50s to a mere six couples. It was really tough at first to revive interest in square dancing. We used recruiting aids from The American Square Dance Society. . . . An interview with a local newspaper editor produced helpful feature stories. These, plus a lot of telephoning helped attract people to the "Basic 50" classes. I was amazed at the ease with which former square dancers can

be rejuvenated into the Basic 50 program. . . . One season is not really enough time to fully evaluate this program but we are encouraged. We have gone from six to 34 couples and are looking forward to fall classes. We feel that we can approach our goal which is 2% of Clarke County or 72 couples.

Mickey Thomas  
Osceola, Iowa

Dear Editor:

Being busy six nights a week (four clubs each dancing weekly plus two classes yearly



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plus one 8-week brush up class) and working full time as a letter carrier in the post office (17 years), your magazine helps me to "see" what the rest of our square dance world is doing. The great help that we get through standardization of movements, the Record Reviews and the articles by the outstanding callers on improving your calling and dancer relationships are the greatest.

Wes Wessinger  
San Diego, California

Dear Editor:

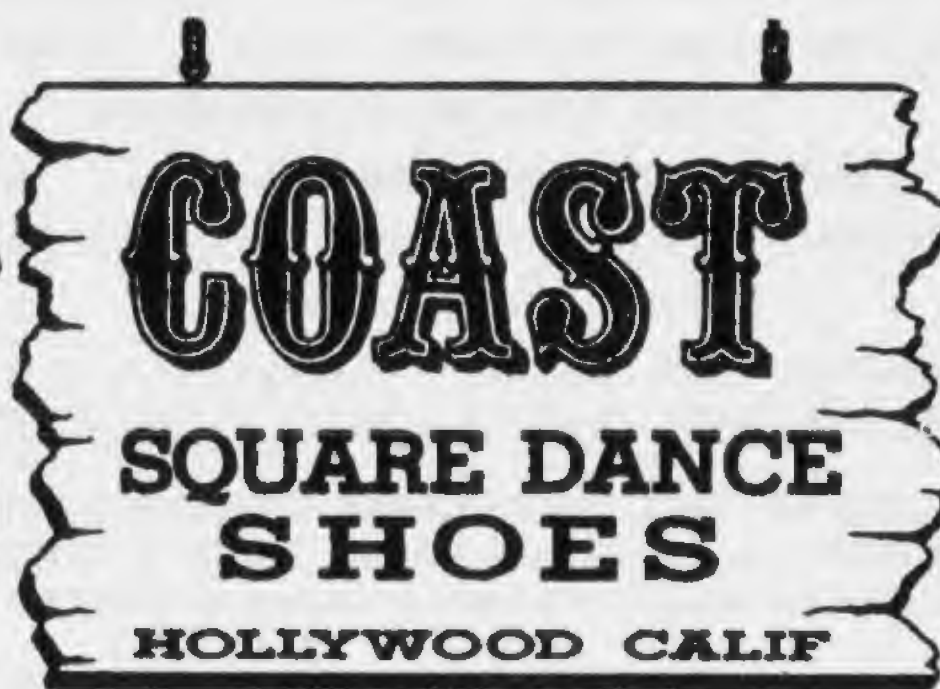
My club, the Cloverleaves Hannover, al-

ready gets Sets in Order since long and today I should like to order my own copy to have it handy for my "job" as club caller. I enclose U.S. \$10.00 for two years, since I still have a \$10.00 bill around from my last year's vacation in Colorado, Fun Valley at Jean and Mack Henson's lovely place, where my wife and I danced with Jon Jones, Sleepy Browning, Cal Golden and Chuck Bryant. Believe me it was great! We warmly recommend that specific square dance spot up in the Rockies to all our friends, and we hope we can make it again next year. By the way, we picked it

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from Sets in Order, and it was a good choice, so to say hand-picked.

Jurgen B. Hartig  
Hannover, Germany

Dear Editor:

Our organization (Quint City Callers Association) has been working to modernize square dancing in our schools' physical education classes. We have started workshops for the teachers in hopes our beginner classes will be made easier. I mention this thinking that it could be passed on to others in square danc-

ing who might be interested.

Jean Aronson  
Bettendorf, Iowa

Dear Editor:

We want to thank Charlene Anderson for her wise and very economical square dance dolls (Dec. '73, page 12). We were able to make two sets for under \$4.00. It's worth the time and patience to build your own "square dancers," and they are so easy to identify. . . . On February 1, our club celebrated its first anniversary by graduating our third class, a



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group of dancers 5 to 14 years of age. Are there any groups this young in our area whom we might associate with?

Pat Carmichael  
2007 Tuxedo Blvd.  
Pueblo, Colorado 81003

Dear Editor:

In June of this past year Bob called his last dance reluctantly. He developed a hearing problem and it was advised by his specialist that he should try getting away for a time from the sound. . . . So, in order to be assured

that we could continue dancing, he thought it best to put the mike aside for the present. We just want to express our gratitude to you for all you do in your magazine to elevate and keep square dancing a beautiful and interesting recreation for so many. . . . In these many years of classes, graduations and club activities, we used much of your material. . . . We are going to strive to keep dancing uncluttered with all the new additions that so many like to do. So, keep up the fine editions of your magazine and we'll be doing all we

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can to influence our area to follow the advice and keep our square dancing world a happy one.

Bob and Mary Doran  
Columbus, Ohio

Dear Editor:

May I take this opportunity to say a word or two concerning the article in the January issue of SQUARE DANCING written by Bill Davis? I wouldn't argue with his statistics, however I certainly would vote for his splendid suggestion to tabulate this same type data

from the National Convention. This would be quite an undertaking, in fact seems a monumental task for some hardy souls. In conclusion may I suggest that in my opinion this is the most constructive and refreshing item on the pros and cons of square dancing that has been edited by your group for many a moon. May the many reactions to this article be as researched and so thoroughly thought provoking.

H. W. "Bones" Craig  
White Rock, New Mexico

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OTHER DATES, in place of those shown, with minimum order of 1000 Posters—or minimum order of 1000 Bumper Stickers



## CONVENTION Fashion Feature

There will be a sea of spring green with the "Yellow Rose of Texas" at the 23rd National in San Antonio, Texas. Vivian McCannon, wife of the General Chairman, models the Convention dress which she designed. Over 700 of these dresses have been made in Texas and will be very much in evidence at the 23rd National.



light in weight as possible. Each foil raindrop was individually taped onto the string with masking tape—one raindrop at each felt mark. The 33 completed lines of drops were stacked in a box with each string's identifying number hung on the outside of the box. Jean also cautions that the narrow end of the raindrops tears easily so use care when stacking them in the box.

This particular gym had a rigid mechanically-powered curtain suspended from the ceiling which divided the room in half when lowered. The Boones took advantage of this structure and lowered it at their "zero decorating hour" to a point where it could easily be reached.

The box of strings was placed in the center of the floor. In numerical order one string at a time was played out from the box to the edge of the room. One end of each string was knotted securely to a corresponding pre-marked position on the wire strung around the perimeter of the hall. In other words, the #1 ceiling string was tied to the #1 mark on the wall wire; #2 tied to #2, etc. After all the ends of the string were tied to the wall

### (PARTY PLAN, continued from page 21)

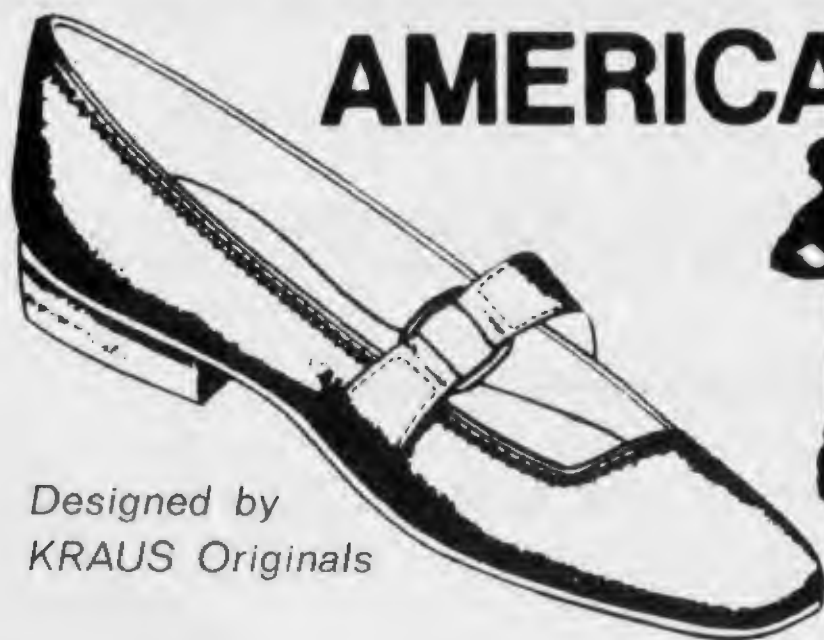
Jean, "and hard to separate when cut in stacks, but most effective." Be sure to use regular weight kitchen foil and not the heavy duty foil, as the whole scheme must be as

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- ☐ Yellow
- ☐ Orange
- ☐ Hot Pink
- ☐ Spring Green

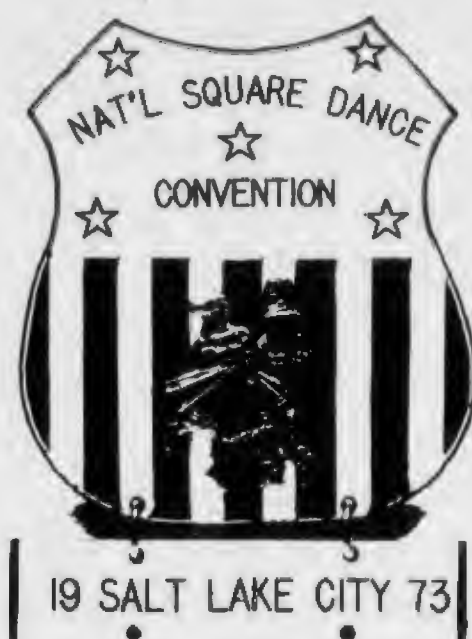
Imagine!  
Wearing gloves  
on your feet.

SIZES 5 THRU 10 **\$10.00**  
GOLD & SILVER **\$11.00**

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Attendance Bars Available for  
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\$2.00 for Badge & 1 Bar. Add. Bars \$.75.

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Send Sketch of Idea  
for Free Sample of  
Club Badges

wire, the other ends of the 33 pieces of string were tied in one knot and fastened to the curtain divided which was then raised back to place. Before the curtain was lifted too high, the umbrella mobile was added, one umbrella at a time.

Voila; it's raining!

A crew of 15 assembled at the gym at 6:00 o'clock, each person knowing exactly what his job was. The dancing started promptly at 8:00 with all decorations safely in place and the decorating crew ready to enjoy the dancing,

too. At the end of the evening, everything came down in 20 minutes.

A colossal job of planning and executing by a few people for the enjoyment of many. Most of the dancers probably never were aware of what went on behind the scenes. That takes real skill and direction!

**(YOUTH, continued from page 22)**

to them—if that fails you should take whatever action is needed to have them conform or remove them from the club. Harsh words? Yes, but it is either that or allow all that has

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An unusually versatile and attractive garment bag of exceptionally strong, lightweight vinyl. It features a diagonal zipper for easy access, a convenient accessories pocket and even a little see-through window.

Two sizes, 24" x 40" for men, 24" x 50" for ladies, in bold, bright red, white, and blue.

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Black/white **\$ 9.95**

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N-(AB)

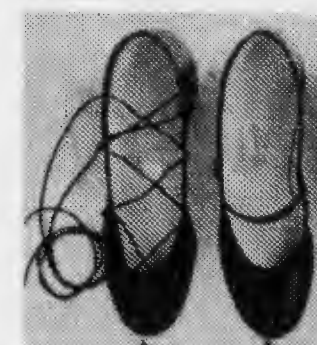
M-(CD)

$\frac{5}{8}$ " heel

(B) Capezios U-Shell strap Blk/Wht **\$15.00** Size 4-10 $\frac{1}{2}$

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SC 580

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HOEDOWN SC 315

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CATALOG AVAILABLE



Ted Wegener

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SC 314 Wake Up Jacob/  
Heck Among The Herd

SC 313 Katy/Bubbles

SC 312 San Luis Ramble/Handy

SC 311 Ruby/Ruby's Fiddle

## Recent Releases

- SC 578 Give Me Five Minutes More
- SC 577 This Train
- SC 576 John Henry
- SC 575 I Saw Your Face In The Moon
- SC 574 Spokane Motel Blues

been done to build square dancing deteriorate because a few refuse to cooperate. To which we add the thought that this applies to *all square dancers*, and not just the teens.

(WEDDINGS, continued from page 28)

The celebration took place at the Three Flags Grand Ballroom in St. Charles, Missouri, with 200 couples helping to make this an affair to remember.

Bob Wickers from St. Louis, Missouri, was MC, with all the area callers attending and calling a tip. A dance band played during

dinner and those desiring to ballroom dance had their wish. Rounds were ably handled by Wayne and Norma Wylie.

All the ladies were in formal attire, the ballroom was appropriately decorated with gold and white bells, and the wedding cake was a dream—a four-tiered cake atop four 12-inch cakes which provided a base for the main cake, decorated with appropriate symbols. Among the many gifts presented to the couple were two gold certificates.

Ernie and Loyce Hill are truly worldwide



## Callers—Do Your Club Programs Satisfy You?

Jay King's monthly notes for callers, "**Hashing It Over**," are written for the person who has the toughest job in square dancing—you, the club caller. You have to call two, three, even four times a month to the same people. You have to keep them interested—having fun—learning. I don't

know of a tougher assignment and I started writing **Hashing It Over** to help you. The hundreds of letters we get prove that the notes are doing the job.

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Just write me and ask for the current issue. I'll mail it out to you right away at **no cost or obligation.**

After you've looked it over and seen how much your club programs can benefit, send along just \$12.95 and I'll see that you get 11 more issues, one each month. Do you want new material? There is "The Lab" where a couple of the more danceable experimental figures are explained **with diagrams** and dance patterns each month. Something challenging? The "Challenge Corner" has a toughie every month. Would you like to have a popular basic built up into an entire tip? The "Top Tip" does that for you. Can you use short, interesting zero and equivalent "packages" made up of the basics most dancers know? **Hashing It Over** gives them to you. How about good gimmicks and breaks for your repertoire? The notes have them. There's also a "Caller Clinic" every month with calling tips you might never learn anywhere else. And do you want stimulating ideas on how to build interesting and varied programs using the standard basics? You'll get all this and more every month in **Hashing It Over**.

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By: Don Franklin

WW #704

"RAMBLIN MAN"

By: Gary Shoemake

P.O. BOX 364 • ARVADA, COLORADO 80002

## NEW RELEASES

WW #128

"YOU'RE WEARING ME DOWN"

By: Don Franklin

WW #504

"MY DARLING"

WITH CUES

By: John Winter

Music By The Wagon Masters



Don  
Franklin



John  
Winter

ambassadors of good will in the square dancing activity. They have many, many friends who wish them more of the happy years they have already spent together. We join them in extending congratulations to Ernie and Loyce. **(ROUND THE WORLD,**

*continued from page 35)*

reserved for the affair. Don Franklin, Jon Jones and Bailey Campbell will call the tips. John Winter will conduct round dancing. For information contact Marvin and Helen Matus, 10025 Mandalay, Dallas, Texas 75228.

## Illinois

In February the Bucks and Does of Carterville presented a 22-minute program on square and round dancing on WSUI-TV, Channel 8, in Carbondale. The show began with a "man in the street" segment during which people were interviewed on the subject of square dancing. It was apparent that the activity needs more publicity as the responses revealed that square dancing suffers from the "I had to do it in high school" and the "barn dance" syndromes. Bob Pryer did the calling and Phil

## MONEY-MAKING OPPORTUNITY FOR RECORD DEALERS



You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer in square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

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#### CALIFORNIA

CORSAIR-CONTINENTAL CORP.  
1433 E. Mission Blvd., Pomona 91766

#### NEW JERSEY

DANCE RECORD DISTRIBUTORS  
1161 Broad St., Newark 07114

#### WASHINGTON

WESTERN DANCE DISTRIBUTORS  
P.O. Box 25015 Northgate Station,  
Seattle 98125

#### OHIO

TWELGRENN ENTERPRISES  
P.O. Box 16, Bath 44210

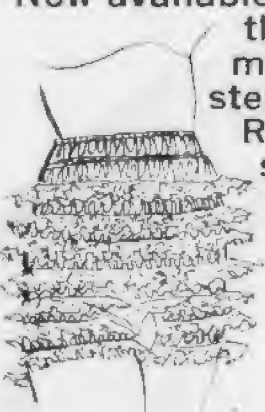


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Now available — the popular mid-thigh length petti-pant made of nylon tricot instead of cotton bastiste. Rows of matching lace shirred in with elastic thread. Sizes S-M-L.



White and colors.

**\$7.00**

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## SISSIE PANTS

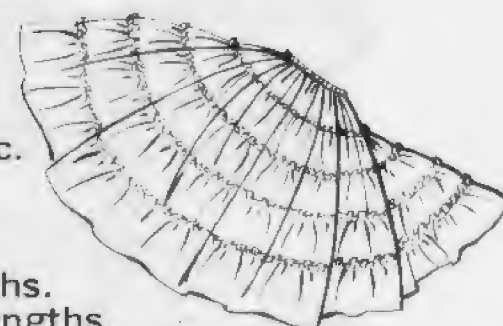
Style N-20 — Nylon tricot sissy pants. Cut wide and shirred in with 7 rows matching lace. White, Black, Red, Pink, Blue, Yellow, Hot Pink, Apple Green, Orange.

Sizes: S-M-L **\$6.00**

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**\$20.00** Plus \$1.50 mailing charge.

**\$22.00** In any color.

8916 Troost Ave., Kansas City, Mo. 64131 • Phone (816) 444-3110 • Open Thurs. Eve.

Robertson provided the narration about the local and national scope of the activity. "Dancing Shadows," the round dance classic, was also presented.

### Alaska

May was the month for the 3rd Crab Festival in Kodiak. This weekend is a highlight for Kodiak residents as well as guests. A parade, carnival booths, art and crafts shows, rides, races, seal skinning contest, Blessing of the Fleet and the 50 Mile Chad Ogden Memorial Foot Race are always a part of the celebration.

Square dancers enjoyed the calling of George Ioanin at two nightly dances plus a street dance after the parade. A fine seafood banquet was included and the weekend was capped off with Sunday morning breakfast.

### Minnesota

The 23rd Annual Minnesota State Square Dance Convention is scheduled for the 14, 15 and 16th of this month. The affair will be held at Centennial School in Circle Pines. "Tex" Brownlee and Joe Lewis will call the tips, with Bud and Bette Potts in charge of rounds.

## THE OTHER SIDE OF THE MIKE

The "HOW" Book of  
Square Dance Calling by Bill Peters

The first really complete guidebook  
and home-study training manual  
for new or student callers . . .



### NEVER BEFORE A BOOK LIKE THIS!

Here at last is a truly in-depth caller guidebook directed primarily to the needs and requirements of new or student callers—or to dancers who have sometimes wondered what it is like to be "On the Other Side of the Mike". Its 347 jam-packed pages have been described by many leaders as the most complete how-to-do-it manual ever written in the field of caller training.

### ACCLAIMED BY EXPERTS EVERYWHERE!

I am very impressed . . . It is a tremendous work . . . an excellent reference text. LEE HELSEL . . . It probably contains more good solid information than anything that's been put out yet . . . your writing style is excellent. JAY KING . . . It is a fine book and I will take it with me to the callers' clinics I conduct to show the other callers. HAROLD BAUSCH. An invaluable help to the new caller or to the veteran, this collection is a gem loaded with information. BOB OSGOOD

### A MUST FOR EVERY STUDENT CALLER

A real bargain at only \$12.50 per copy. Order postpaid by sending check or money order to BILL PETERS, 5046 Amondo Drive, San Jose, California 95129

Canadians add current exchange; Californians add 5% sales tax. For air mail please add \$2.50.

### PARTIAL CONTENTS

- How to analyze and develop square dance figures and movements
- How to acquire successful timing techniques
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- How to develop and use sight calling techniques
- How to work with square dance music — And how to make it work for you
- How to select and present singing calls (the most detailed outline of this subject ever presented)
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- How to plan and present an effective square dance program
- The art and science of square dance teaching
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**HILDA** **\$39.95**  
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White eyelet sleeves & bib, bright, gay braid and rick rack trim navy dotted dacron. Also in brown, red, or in green, pink or yellow checks.



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## ***Fashions from Texas by Nita Smith***

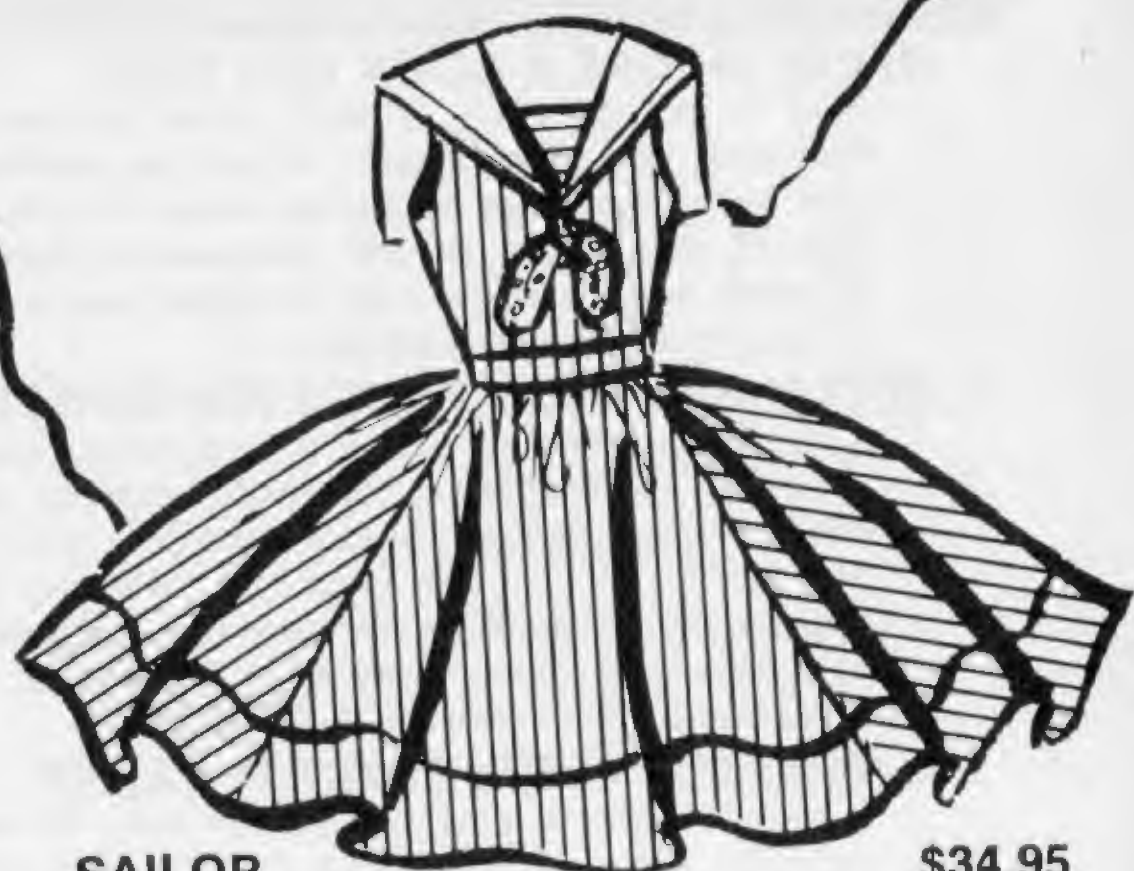
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**SPANISH LACE** **\$49.95**  
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Beautiful party dress in dacron-cotton with lace-covered skirt. Colors: Lime green with lime & kelly lace; pink with pink & magenta lace; lt. blue with blue & royal lace; orchid with orchid & purple lace.

Also available in single colors of the above plus white, black, or red.



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Red & white striped dacron/cotton white sailor collar, red polka-dot tie. Also available in navy & white bold-sized checks. Send measurements . . . one piece or two piece dress.



# Fashions from Texas by Nita Smith

Truly a dancer's petticoat — of nylon marquisette in a crisp to stiff finish that gives your favorite dress the beautiful fullness it deserves — Custom-made to your measurements and proportioned to your figure! Fashioned with four tiers plus a soft, batiste top — 100 yards of ruffling with 50 to 60 yards in the bottom tier and another 50 yards in the others to give perfect balance and a lovely "swing" to your dresses.

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Available Colors are:

LITE BLUE	PURPLE	COPPER
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BLACK	PINK	GOLD
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KELLY GREEN		

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Our answer to your need for a STIFF slip with a permanent finish to give a "lift" to tired slips. PRICED RITE, for club and class wear. Just rite for the new dancer's "first bouffant."

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The soft bouffant everyone has been waiting for . . . Soft as silk and billowy as the high cumulus clouds on a warm spring day . . . Put one on—you won't want to take it off! . . . In White . . . and in the following colors: Electric Blue, Candy Pink, Kelly Green, Yellow, Mint, Grape . . . write for other color samples before planning your costume.

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Brilliant center stage Fluorescents of Cloud Nine material dyed with the iridescent dyes used so dramatically in theatricals and television productions . . . breath-takingly vivid . . . MAGENTA . . . write for other color samples before planning your costume.

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Made-to-measure pantalettes of fine cotton batiste, featuring rows and rows of dainty lace on the legs. The entire garment is sewed with elastic thread every 1½ inches to give a sheared effect — available in all the petticoat colors!

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## LOCAL DEALERS

Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Marvin Franzen.

### ★ ARIZONA

CLAY'S BARN  
P.O. Box 2154, Sierra Vista 85635

### ★ CALIFORNIA

ROBERTSON DANCE SUPPLIES  
3600—33rd Avenue, Sacramento 95824

### ★ CANADA

DANCE CRAFT  
3584 E. Hastings, Vancouver 6, B.C.  
GERRY HAWLEY RECORDS  
34 Norman Crescent, Saskatoon, Sask.  
THE SQUARE DANCE POST  
833 Stafford Dr., Lethbridge, Alberta

### ★ COLORADO

S. D. RECORD ROUNDUP  
957 Sheridan Boulevard, Denver 80214

### ★ FLORIDA

SQUARE DANCE ENTERPRISES  
3115 Columbus Ave., Jacksonville 32205

### ★ GEORGIA

EDUCATIONAL RECORD CENTER  
151 Sycamore St., Decatur 30031

### ★ ILLINOIS

ANDY'S RECORD CENTER  
1614 N. Pulaski Road, Chicago 60639

### ★ INDIANA

B-BAR-B SQUARE DANCE APPAREL  
& RECORDS  
1538 Main St. (Speedway)  
Indianapolis 46224



## SINGING CALLS

### ROSIE — Dance Ranch 624

Key: C      Tempo: 132      Range: HE  
Caller: Barry Medford      LC

Synopsis: Complete call printed in Workshop.

Comment: A real bouncy number with a well timed easy pattern that should be a real crowd pleaser.      Rating ☆☆☆+

### YOU'VE NEVER BEEN THIS FAR BEFORE — Thunderbird 101

Key: A      Tempo: 128      Range: HA  
Caller: Tom Trainor      LA

Synopsis: (Break) Sides face grand square — allemande left — weave ring — do sa do — promenade (Figure) One and three square thru four hands — do sa do — swing thru — girls fold — peel the top — right and left thru — square thru three quarters — swing the corner — promenade.

Comment: A country style song. The caller may

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



have to consider the group he is calling to  
before presenting it Rating: ☆☆

**HEE HAW POLKA SQUARE — Rockin' "A" 1361**  
Key: G      Tempo: 130      Range: HE  
Caller: Dave King      LF Sharp  
Synopsis: Complete call printed in Workshop.  
Comment: A novelty number with a polka beat.  
An easy action pattern makes it good for all  
dance levels. With a little showmanship it  
could be a crowd pleaser. Rating: ☆☆☆

**HANG THE KEY ON THE BUNKHOUSE DOOR**  
— Pioneer 117

Key: C      Tempo: 132      Range: HD  
Caller: Mike Trombly      LC  
Synopsis: (Break) Walk around the corner — see  
saw own — four ladies promenade once  
around — swing at home — allemande left  
corner — weave ring — do sa do — prome-  
nade (Figure) Flutter wheel straight across  
— sweep one quarter — pass thru — right  
and left thru — slide thru — flutter wheel —  
sweep one quarter — pass to the center —  
partner trade — left allemande — walk by  
own — swing right hand lady — promenade  
her.  
Comment: A country style song with a rip roar-  
ing beat (fast). Music by Piano, Guitar, Bass,  
Xylophone and finger pickin' Banjo. Figure  
moves right along. Rating: ☆☆☆

**I SAW YOUR FACE IN THE MOON — Scope 575**  
Key: B Flat      Tempo: 128      Range: HC  
Caller: Jeanne Moody      LA  
Synopsis: (Break) Four ladies chain three quar-

### CURRENT BEST SELLERS

Fifty dealers and distributors of Square and  
Round Dance records in key cities throughout  
the United States and Canada were canvassed  
to find out just what records were selling in  
their individual area. The following lists were  
made up from that survey taken just before  
deadline.

### SINGING CALLS

Riding My Thumb	Red Boot 156
To Mexico	Blue Star 1978
I'm Free	Hi-Hat 434
Sugar Blues	Wagon Wheel 212
Bad Bad LeRoy Brown	Mustang 160
Ten Guitars	

### ROUND DANCES

Tulips	Hi-Hat 919
Sugar	Hi-Hat 920
Call Me Lonesome	Wagon Wheel 503
Pixie	Grenn 14185
Papa Joe's Polka	Belco 256

## LOCAL DEALERS

### ★ MASSACHUSETTS

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Square Acres, Rte. 106,  
East Bridgewater 02333  
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S. Main Street, Topsfield 01983

### ★ MICHIGAN

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2017 E. Michigan Ave., Lansing 48912  
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33305 Grand River, Farmington 48024

### ★ MISSOURI

DO-SAL SHOPPE  
1604 W. 23rd St., Independence 64050  
WEBSTER RECORDS  
124 W. Lockwood, St. Louis 63119

### ★ MINNESOTA

J-J RECORD  
1724 Hawthorne Ave., E.  
St. Paul 55106

### ★ NEW JERSEY

DANCE RECORD CENTER  
1159 Broad Street, Newark 07114

### ★ NORTH CAROLINA

RAYBUCK'S RECORD SERVICE & CALLERS  
SUPPLY, Rt. 1, Box 212, Advance 27006

### ★ OHIO

DART WESTERN SHOPPE  
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ters — join hands circle left — allemande left — allemande thar — forward two — star — slip the clutch — left allemande — curlique at home — boys run right — left allemande — promenade (Figure) One and three flutter wheel — sweep a quarter — pass thru — curlique — cast off three quarters — swing thru — boys trade — turn thru — left allemande new corner — weave ring — do sa do — promenade.

**Comment:** Nice flowing tempo to an old favorite square dance of a few years ago set to a contemporary pattern. Rating: ☆☆☆+

## OKLAHOMA HILLS — MacGregor 2143

Key: D Tempo: 130 Range: HB  
Caller: Monty Wilson LA

**Synopsis:** Complete call printed in Workshop.

**Comment:** A country western with a good beat and accompaniment from Accordion, Guitar, Bass, Drums and Piano. Contemporary action pattern and well timed. Rating: ☆☆☆

## ONE OF THOSE WONDERFUL SONGS —

MacGregor 2144

Key: G-A Flat and A Tempo: 130 Range: HD Flat LD

Caller: Kenny McNabb

**Synopsis:** (Break) Four ladies chain — join hands and circle — allemande corner — do sa do — four men star by left half around — meet partner turn thru — go left allemande — come on back — swing — promenade (Figure) Head two couples square thru four hands — corner do sa do — swing thru — boys trade — girls circulate — boys run — couples circulate — bend the line — swing corner — promenade.

**Comment:** A show type tune with a lot of background and good down beat. Contemporary action pattern is well timed but a bit awkward. Banjo, Accordion, Drums and Piano give a lot of music. Rating: ☆☆☆+

## DARLIN' RED WING — Top 25294

Key: C Tempo: 130 Range: HC  
Caller: Wally Cook LC

**Synopsis:** (Break) Left allemande corner — do



Ted Frye



Jim Coppinger



Stan Burdick



Richard Silver



Ralph Silvius

RB 152 Nashville

by Don Williamson

RB 153 Time To Love Again

by Elmer Sheffield

RB 154 Satin Sheets

by John Hendron



RB 155 Behind Closed Doors

by Bob Vinyard

RB 156 Riding My Thumb To Mexico

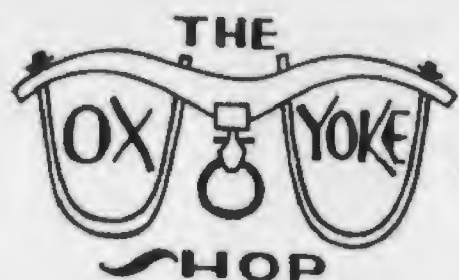
by Elmer Sheffield

RB 157 Broad Minded Man

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sa do — promenade — head couples wheel  
around — face the sides — go up and back  
— pass thru — wheel and deal — in the  
middle swing thru — turn thru to corner —  
left allemande — swing partner — promenade  
her (Figure) Four ladies promenade inside  
— swing at home — head couples prome-  
nade halfway — lead right — circle four —  
break make a line — slide thru — right and  
left thru — square thru three quarters —  
swing corner — promenade.

**Comment:** An old standard from way back, re-  
corded by a caller from the country way down  
under. An easy action pattern that is timed  
close. It moves right along. Rating: ☆☆☆

**SUMMER WINDS — Hi-Hat 436**

Key: E Flat Tempo: 130 Range: HC  
Caller: Dave Hoffman LB Flat

**Synopsis:** (Break) Four ladies chain three quar-  
ters round — circle left — allemande left —  
allemande thar — four men star — slip the  
clutch — left allemande — do sa do — swing  
— promenade (Figure) Heads square thru  
four hands — do sa do — curlique — walk  
and dodge — frontier whirl — bend the line  
— flutter wheel — square thru three hands  
— swing — promenade.

**Comment:** A slow change of pace dance as the  
music would suggest with Piano, Guitar,  
Clarinet, Bass, Mandolin and Trumpet. Good



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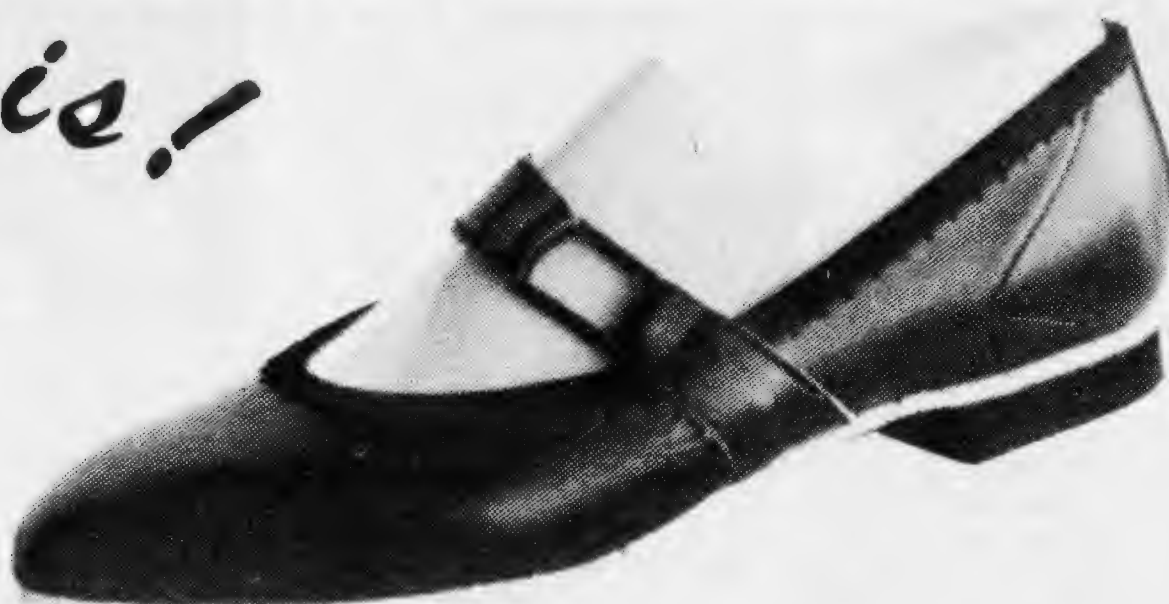
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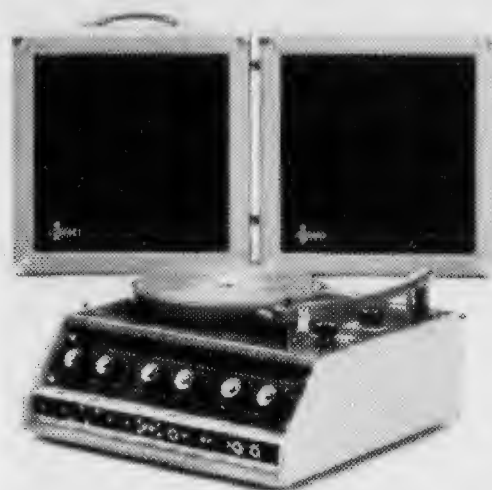


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contemporary pattern well timed.

Rating: ☆☆☆

### SWEETHEART TREE — Top 25295

Key: E Tempo: 130 Range: HC Sharp  
 Caller: Skip Smith LB

Synopsis: (Break) Four ladies promenade inside all the way — swing at home — join hands make a ring — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade three quarters — one and three right and left thru — pass thru — do sa do outside two — swing thru — turn thru — left allemande corner — walk by one — swing next — promenade.

**Comment:** A pop classic song that could be a good one with the right group. Saxophone, Piano, Drums, Guitar and Bass provide accompaniment for a figure that moves right along. Not too difficult. Rating ☆☆☆

### LET ME BE THERE — Thunderbird 102

Key: D-E Flat and E Range: HC Sharp  
 Tempo: 130 LA

Caller: Tom Trainor

Synopsis: (Break) Circle left — allemande left corner — do sa do — allemande left — weave ring — do sa do — promenade (Figure) One and three lead to right — circle — make a line — go up and back — pass thru

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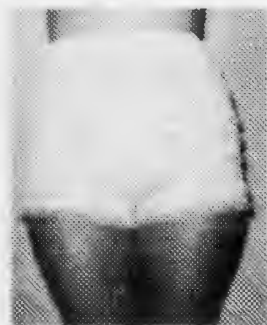
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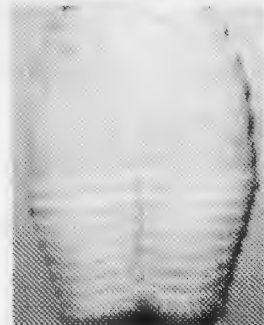
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**MGR 2149 Flip "C. O. D."**

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Written and Called by: Monty Wilson, Malibu, Ca.

**MGR 2147 Flip "CHATTANOOGIE SHOESHINE BOY"**

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leads partner trade — pass to center —  
swing thru — turn thru — swing corner —  
left allemande — promenade (Alternate Fig-  
ure) Head two square thru four hands —  
corner do sa do — swing thru two by two  
— boys run right—tag the line — cloverleaf  
— four girls square thru three quarters —  
swing corner — allemande left — promenade.

**Comment:** A country song with a wholesome  
beat and a basic pattern. Good accompani-  
ment from Banjo, Piano, Guitar, Bass and  
Drums. A couple of key changes in the mid-  
dle will require a little work. (Try this one as  
a hoedown record.)

Rating: ☆☆☆

**I'M FREE — Blue Star 1978**

Key: D Tempo: 130

Range: HB

Caller: Johnnie Wykoff

LD

**Synopsis:** Complete call printed in Workshop.

**Comment:** Guitar, Banjo, Bass and Piano give  
a plunkin' good beat to a lot of music coun-  
try style. Contemporary action pattern with  
a couples facing in walk and dodge pattern.  
Could be a good one.

Rating: ☆☆☆+

**IT'S BEEN A LONG LONG TIME —**

Jay-Bar-Kay 145

Key: E Tempo: 132

Range: HD

Caller: Ken Anderson

LC Sharp

**Synopsis:** (Break) Four ladies chain across —**— BETTINA —**

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**Comment:** An old familiar song with a contemporary dance pattern that goes right along and keeps the dancers moving and the caller busy with the words. Good music from Guitar,

Banjo, Piano, Bass and Trumpet.

Rating: ☆☆☆

#### ROUND DANCES

##### RELEASE ME — Wild West 3-1

**Choreographers:** Fred and Alice Fritsche

**Comment:** A three-part two-step routine with each part being repeated. The tune is the western song "Release Me Let Me Go."

##### TOP OF THE WORLD, Flip side to Release Me

**Choreographer:** Kenn Reid

**Comment:** An active two-step in three parts with adequate music.



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GR 12143

"THIS OLD RIVERBOAT" flip square by Johnny Davis

## TOP

TOP 25300 "IF TEARDROPS WERE PENNIES"

flip square by Ed Fraidenburg

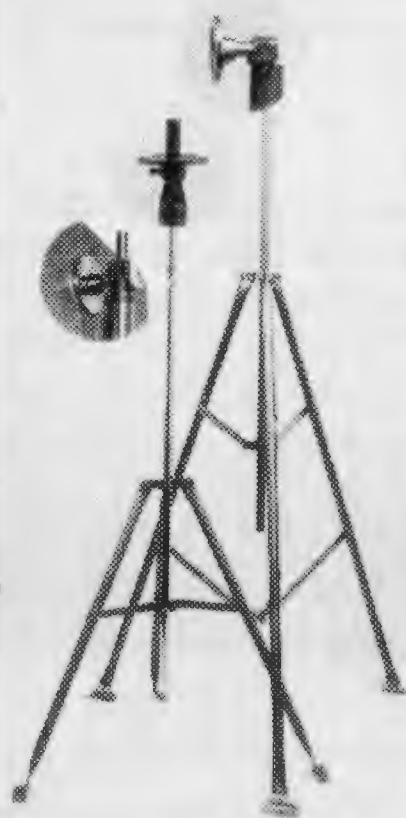
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11374	You Really Haven't
	Changed
Epic 11028	Sugarman
11070	Loving You

Jamie 126	Forty Miles Of Bad Road
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40190	You're 16, You're Beautiful
60036	Pearly Shells
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14648	Spiders & Snakes
Monument 8918	I Started Loving You
	Again
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	Anymore

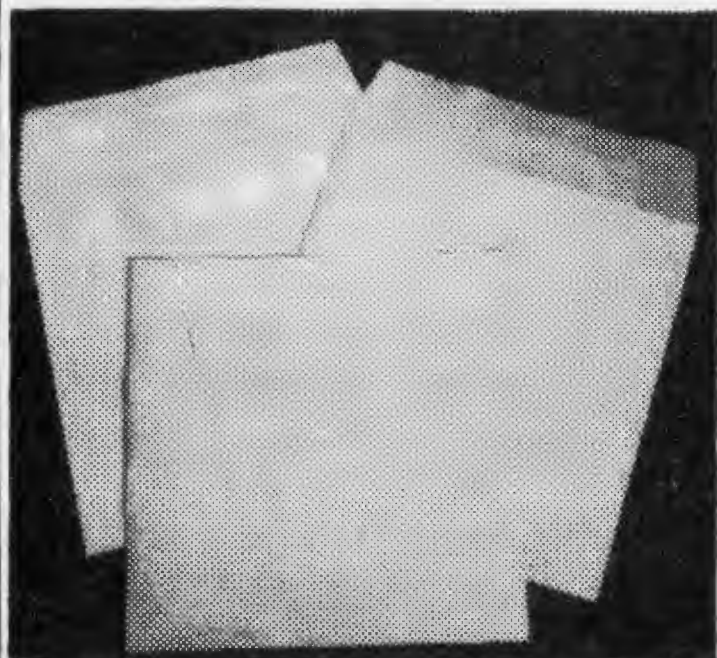


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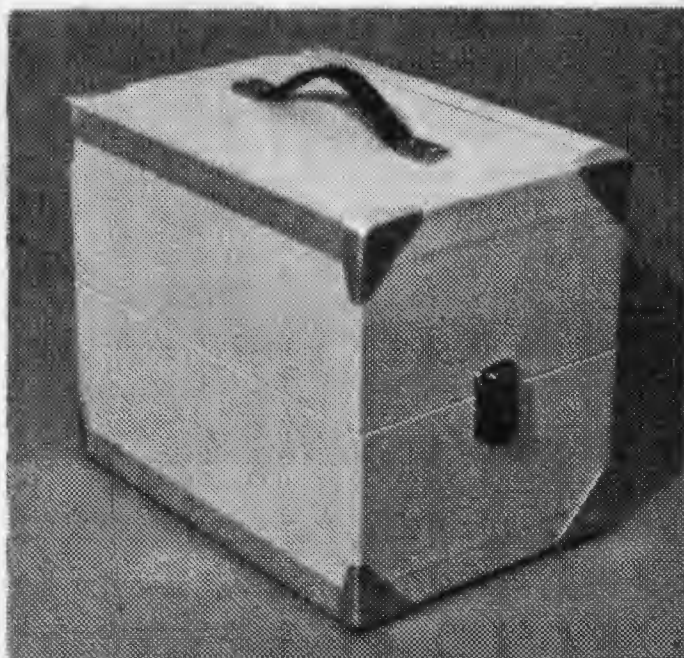
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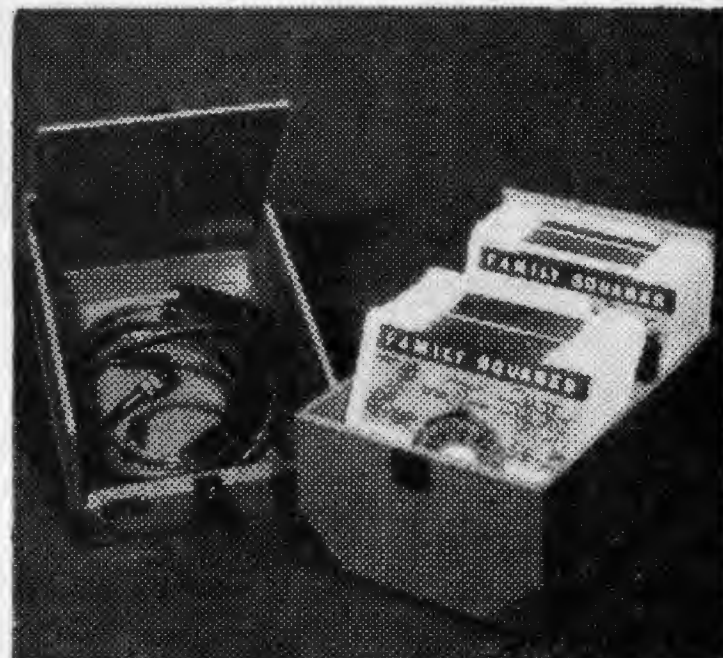
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### THE RED RIVER TWIST, Flip side to Cotton Eyed Joe

Choreographers: Unknown

Comment: Good for a one-night-stand. Easy routine. The music is adequate.

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*We lifted this from the "Hot Line" Newsletter of the Pants and Pantaloons, who dance in Mission Hills, California.*

The anatomy of any association or club includes four kinds of bones: Wish Bones, who want someone else to do the work; Jaw Bones, who talk a lot but do little else; Knuckle Bones, who knock everything others try to do; and Back Bones, who get behind the wheel and get the job done. What kind of a "bone" are you?

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P10-118

"IF TEAR DROPS  
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Called by: Tommy Russell

P10-117

"HANG THE KEY ON THE  
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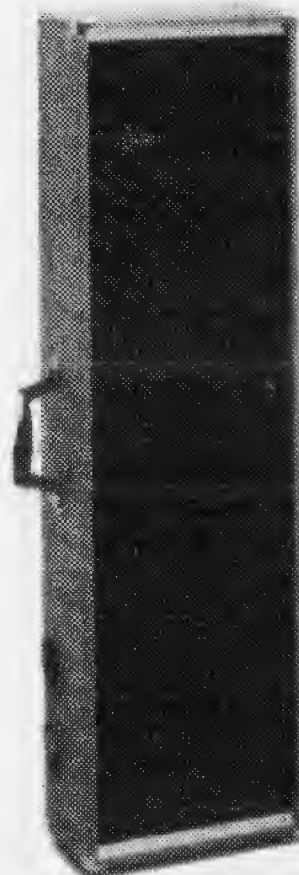
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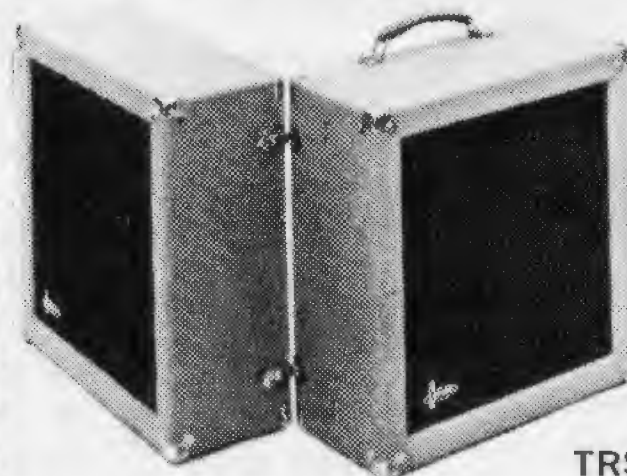
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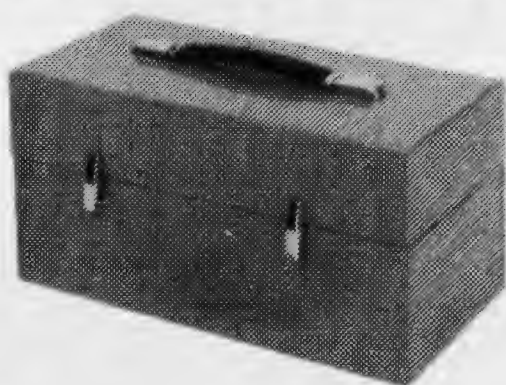
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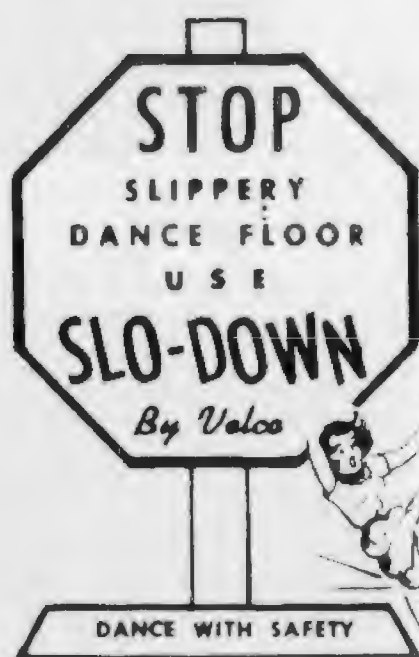
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June 7-9-Camping Weekend, Detroit, Michigan

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June 7-9-9th Annual Tennessee Square Up, Gatlinburg, Tennessee

June 8-9-7th Annual Gold Diggers S/D, Breakfast and Gold Panning, Fairgrounds and Diggin's, Yreka, California

June 9-Rose Festival S/D, Memorial Coliseum, Portland, Ore.

June 9-15-Spring Fling R/D, Rainbow Lake Lodge, Brevard, N.C.

June 11-Far Western Trail Thru Dance, Meridian H.S. Cafeteria, Meridian, Idaho

June 13-15-Far West S/D Convention, Minidome, Pocatello, Idaho

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 June 22-Whirlaways 4th Annual Johnny Le-  
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 June 25-Trail In Dance, Westside Lions Hall,  
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July 5-6—Hey Cedars 20th Jamboree, Cedar City, Utah

July 5-7—3rd Annual Tip Top Twirl, Hiram College, Hiram, Ohio

July 5-7—Summer Jamboree, Augsburg, Germany

July 5-7—Alaska State S/D Convention, Anchorage, Alaska

July 5-13—8th Annual Calgary Stampede S/D Roundup, Calgary, Alberta, Canada

July 6-7—July Jamboree, McGinnis Gym, Buena Vista, Colorado

July 10-13—4th Annual Jekyll Fun Fest, Jekyll Island, Georgia

July 12-14—'74 Summer Workshop, Hospitality Motor Inn, Toledo, Ohio

July 13-14—S & F/D Fed. 6th Annual Leadership Training Seminar, Student Union Bldg., Central Wash. State College, Ellensburg, Washington



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 July 19—Summer Fling, Jr. College Cafeteria, Clearwater, Florida  
 July 20—Huckleberry Festival, Fairgrounds, Bonners Ferry, Idaho  
 July 26-27—3rd Annual Jamboree, Tahoe Inter. School Gym, So. Lake Tahoe, California  
 July 26-27—Arkansas State Convention, Robinson Auditorium, Little Rock, Arkansas

July 26-27—Nordic Festival, Street Dancing, Decorah, Iowa  
 July 26-27—21st Black Hills S/D Festival, 4-H Bldg., Rapid City, South Dakota  
 July 26-27—4th S & R/D Festival, New Marshall University Student Center, Huntington, W. Va.  
 July 27—8th Annual Festival, Owensboro, Ky.  
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(**CALLERLAB**, continued from page 9)  
 of CALLERLAB was Bob Osgood. Executive secretarial responsibilities go to Stan Burdick, Sandusky, Ohio, (co-editor of American Square Dance Magazine) for the coming year. Outstanding jobs were done by many of the present members of CALLERLAB, including Bob Van Antwerp, Long Beach, California, who served as Chairman for the first day's activities; Cal Golden, Hot Springs, Arkansas, Master of Ceremonies for the Convention Banquet; Jim Mayo and Don Armstrong who headed the evaluation and resolutions procedures and the

following who contributed reports and other assistance: Charlie Baldwin, Marshall Flippo, C. O. Guest, Jerry Haag, Jerry Helt, Bruce Johnson, Jay King, Joe Lewis, Johnny Le Clair, Melton Luttrell, Bob Page, Earle Park, Vaughn Parrish, Manning Smith, Dave Taylor, Bob Yerington, and Arnie Kronenberger, Treasurer of the group.

There will be much more to be said about CALLERLAB and the IAOSDC in the coming months and years. The association is off to a great start in its quest for ways of being of value to the entire square dance activity.



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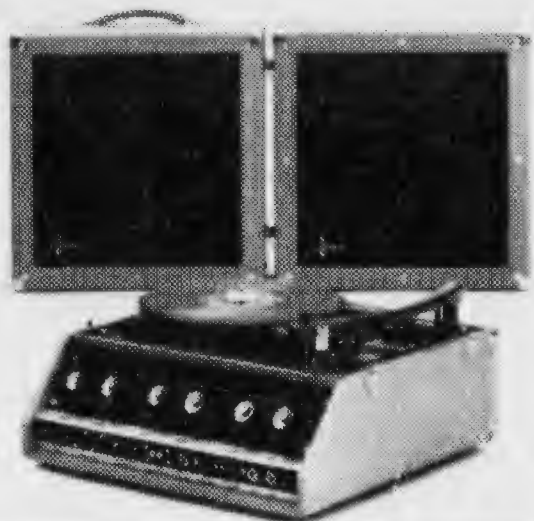
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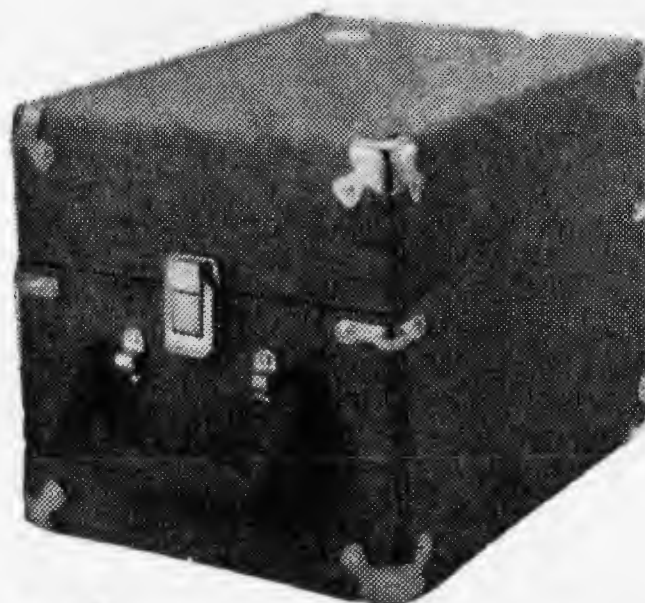
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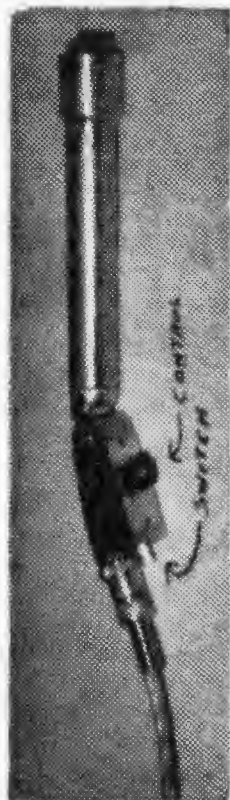
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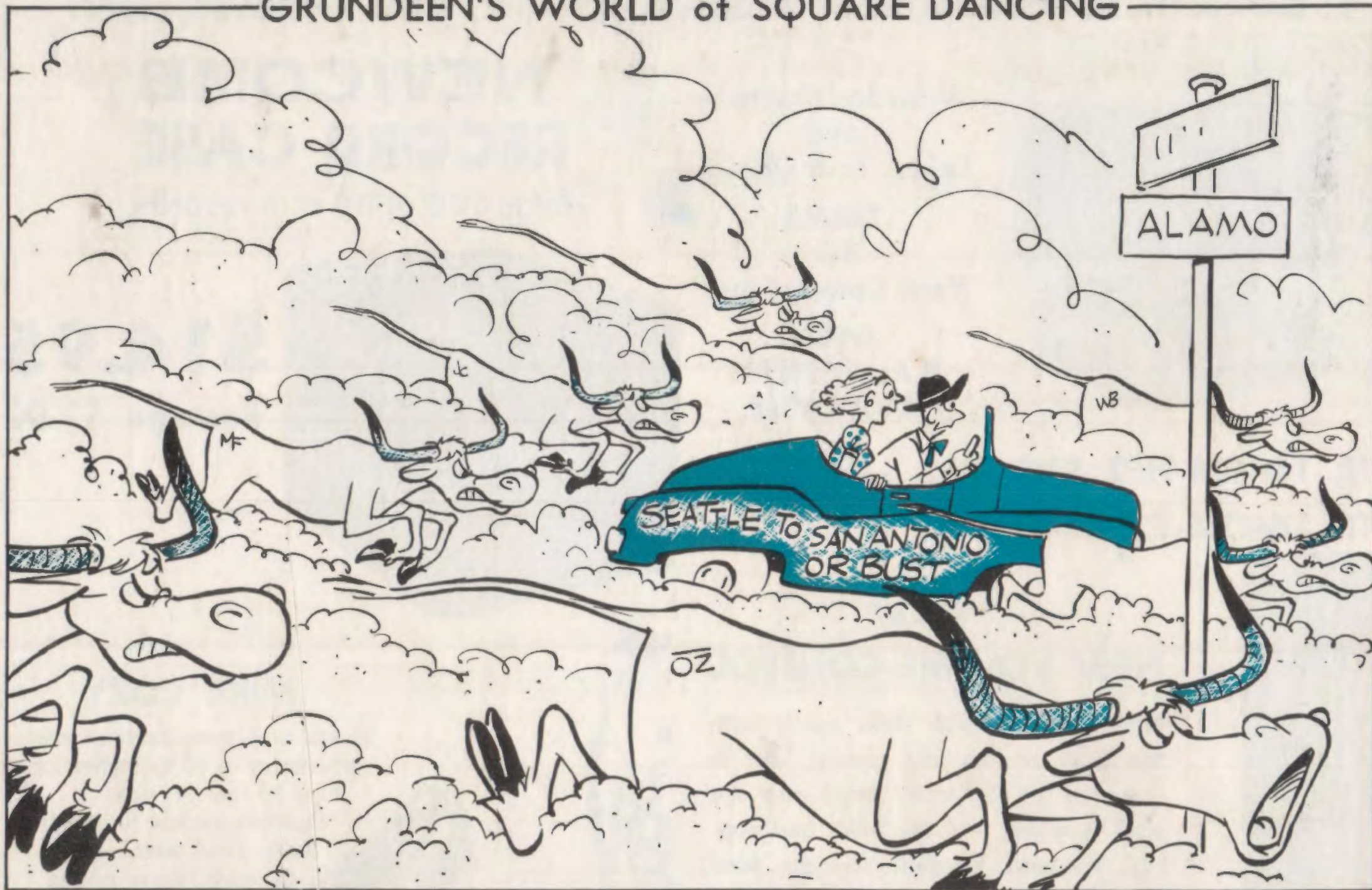
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